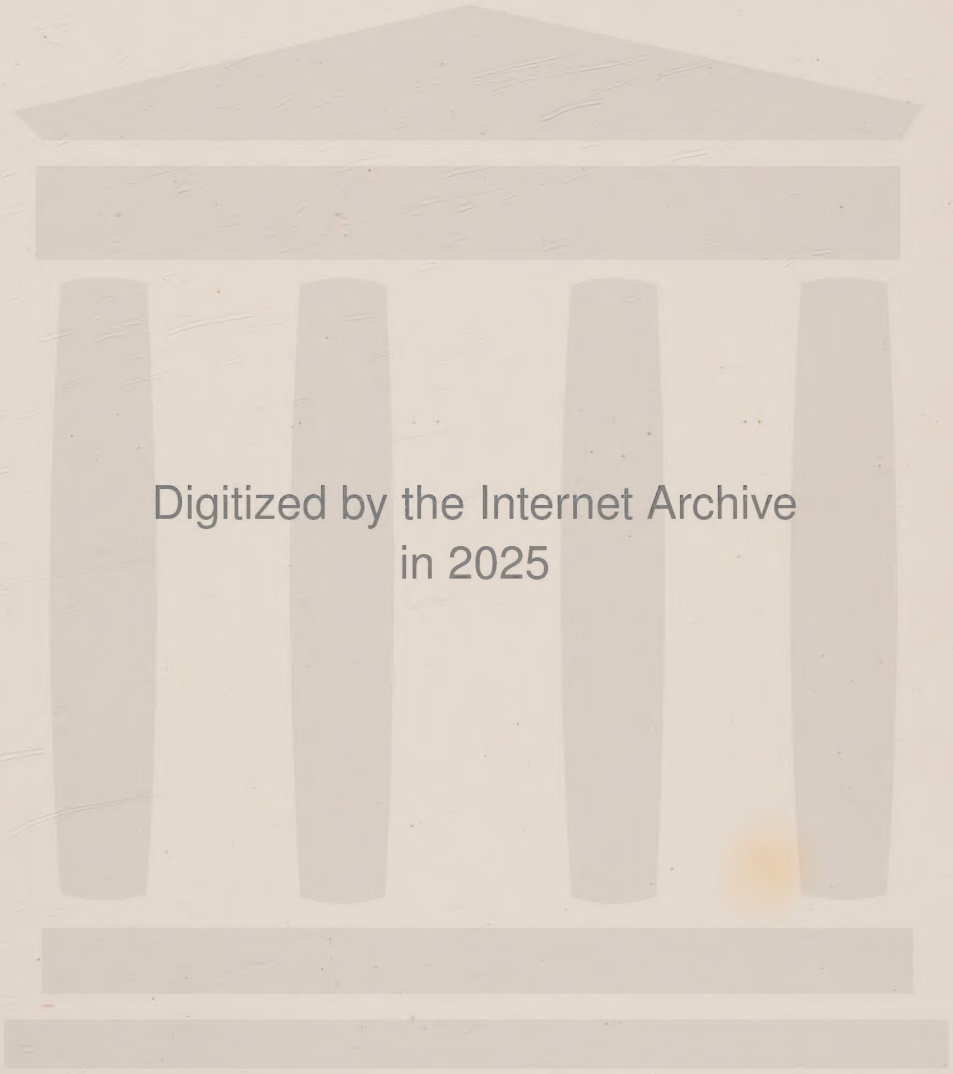
THE HOLY EUCHARIST

236.3
W749

MARIE F. V. DEVLIN
224 STANYAN STREET
SAN FRANCISCO

THE HOLY EUCHARIST


Digitized by the Internet Archive
in 2025

https://archive.org/details/holyeucharistina0000pdco

B. Kühlen, M.Gladbach

DISPUTA DEL SACRAMENTO by Raffael.

Rome, Stanza della Segnatura in the Vatican.

THE HOLY
EUCHARIST
IN ART

BY P. D. CORBINIAN WIRZ O. S. B.

NINETY SEVEN ILLUSTRATIONS

TRANSLATED BY
T. J. KENNEDY

ALMA COLLEGE
236.3
LIBRARY
W749
Alma, California

:: P. J. KENEDY & SONS, NEW YORK ::

IMPRIMATUR SERVATIS SERVANDIS.

MERKELBEEK, d. 25. Octobris 1912.

Dr. HERMANUS M. RENZEL
O.S.B. Abbas.

IMPRIMI PERMITTITUR.

COLONIAE, die 10. Decembris 1913.

J.-No. 6919

Dr. KREUTZWALD
Vic. Cap.

Segreteria di Stato,
di Sua Santita.
No. 62 456.

The Vatican, Febr. 12, 1913.

Rev. Father:

It is with great pleasure that I comply with The Holy Father's wish and thank you in his name for the book, THE HOLY EUCHARIST IN ART. In the work there are beautiful ideas by the foremost painters and the spreading of these ideas, which so honor and glorify the Holy Eucharist is, indeed, a very worthy undertaking.

Please accept the thanks of the Holy Father, who acknowledges your filial affection and who blesses you from his heart. The Holy Father wishes you all possible good.

Now that I am writing you, I also wish to express my own thanks for the copy of the book which you so kindly sent me.

With best wishes, I am, Reverend and dear Father,

Yours faithfully in Christ,
R. Card. Merry del Val.

Rev. Corbinian Wirz,
O. S. B.

Foreword.

IN his inspiring address on "The Eucharist and Art", delivered at the ever-memorable International Eucharistic Congress in Cologne 1909, Professor Meyers said: "The true theme of ecclesiastical art in all its forms and branches is ever the God-Man concealed in the Blessed Sacrament; the arts vie with one another in giving life and animation to the tabernacle. This is a contest, a rivalry, a Disputa del Sacramento, ever renewed throughout the ages, as the genius of Raffael depicted it in his glorious painting. Like the faint murmur of a stream its echo reaches us from the remotest ages. With the passage of the years, this echo becomes more distinct, and the murmur of the stream grows ever louder. New currents pour into the stream from all sides; as it eddies and tosses, its banks resound with its thunderous roars, and all are but the strophes of an endless song which rings through the centuries. The vault of heaven can scarcely contain the fullness of this great melody. Painting, sculpture, music, poetry and eloquence, all the great periods of art, all the important artists, have raised their voices to swell the volume of this adoring song."

These glorious words suggested the idea of this modest work, which, even though it can make no appeal on the score of creativeness, may yet furnish a stimulating survey of the productions and activity of the plastic arts in the glorification of the Holy Eucharist. The extreme profusion of the materials at his disposal, and still more his purpose to make accessible to as many as possible a book containing a survey of what art has produced in two thousand years in honor of the Blessed Sacrament, has imposed on the author necessary limitations; and, even with these limitations, its publication was made possible only by the cordial co-operation of the well-known art publisher, Kühlen, of M.Gladbach.

The present little volume treats the iconography of the Holy Eucharist; if it meets with a kindly reception, it will be followed by other volumes on the plastic arts and architecture.

The author wishes to extend his heartfelt thanks to all those who by their advice and assistance have made this production possible.

May this hymn of praise and adoration in honor of the Blessed Sacrament find an echo in innumerable hearts and bring them to the tabernacle where art and man join in one cry:

Tantum ergo Sacramentum, veneremur cernui.
Down in adoration falling, lo! the Sacred Host we hail.

BENEDICTINE ABBEY OF MERKELBEEK, near Gangelt ⟨Rheinland⟩,
Feast of the Assumption, 1912.

Contents.

Foreword 6
List of Illustrations 7
I. The Earliest Representations of the Holy Eucharist 9
II. The Last Supper 16
The Earliest Pictures 18
The Italian Masters 21
Artists of other Countries 29
German Painters 34
III. The Disciples at Emmaus 42
IV. The holy Sacrifice 48
V. Holy Communion 56
VI. The Blessed Eucharist and the Saints 65
VII. Lauda Sion 72

List of Illustrations.

Illus.		Page
1.	The Breaking of Bread ⟨Capella Greca, Rome⟩	9
2.	Fish and Bread Basket ⟨Crypt of Lucina, Rome⟩	9
3.	Fish on the Tombstone of the Syntrophion ⟨Modena⟩	10
4.	Christ Blessing, and an Orante ⟨Sacrament Chapels, Rome⟩	10
5.	Feeding the Multitude ⟨Catacombs, Rome⟩	11
6.	The Multiplication of the Loaves ⟨Catacombs, Rome⟩	11
7.	Doves ⟨Catacombs, Rome⟩	12
8.	Lamb with Vessel of Milk ⟨Sts. Peter and Marcellinus, Rome⟩	12
9.	Last Supper ⟨Sacro-Specu⟩	13
10.	„ „ ⟨St. Apollinaris, Ravenna⟩	13
11.	„ „ ⟨Codex purpureus Rossanensis⟩	14
12.	Holy Communion ⟨Codex purpureus Rossanensis⟩	15
13.	Holy Communion ⟨Codex purpureus Rossanensis⟩	15
14.	Last Supper ⟨Miniature from a Sixth Century Syrian Bible⟩	16
15.	Last Supper ⟨Cathedral of St. Mark, Venice⟩	17
16.	Last Supper by Giotto	18
17.	„ „ by Lorenzetti	19
18.	„ „ by Fra Angelico	20
19.	„ „ by Luca Signorelli	21
20.	„ „ by Luca Signorelli	22
21.	Last Supper by Andrea del Castagno	23
22.	„ „ by Roselli	23
23.	„ „ by Dominico Ghirlandajo	24
24.	„ „ by Leonardo da Vinci	25
25.	„ „ by Andrea del Sarto	26
26.	„ „ by Titian	26
27.	„ „ by Raffael's School	27
28.	„ „ by Tintoretto	28
29.	„ „ by Bonifacio Veronese	28
30.	„ „ by Bonifacio Veneziano	29
31.	„ „ by Juan de Juanes	30
32.	„ „ by Carducci	30
33.	„ „ by Dierick Bouts	31
34.	„ „ by Rubens	32
35.	„ „ by Poussin	33
36.	„ „ by Champaigne	33
37.	„ „ by M. Schongauer	34
38.	„ „ by Dürer	34
39.	„ „ by Holbein the Younger	35
40	„ „ Glass Painting at Soest	35
41.	„ „ by Schaffner	36
42.	„ „ by Bruyn	36
43.	„ „ by Hieronymus Wierix	37
44.	„ „ by Führich	37
45.	„ „ by Overbeck	38
46.	„ „ by von Gebhardt	38
47.	„ „ by Fritz von Uhde	39
48.	„ „ by Joseph Aubert	40
49.	„ „ by Gebhard Fugel	41
50.	Disciples at Emmaus Ninth Century	42
51.	„ „ „ by Titian	42

Illus. Page

52 Disciples at Emmaus by Rembrandt . 43
53. „ „ „ by Gertraudt van den Eeckhoudt . 44
54. „ „ „ by Luti 44
55. „ „ „ by Ittenbach . . 45
56. „ „ „ by Eichstädt . . 45
57. Jesus Blessing Bread at Last Supper by Carlo Dolci 46
58. Christ with the Blessed Sacrament by Juan de Juanes 47
59. Adoration of Christ's Body and Blood by Boccardo 48
60. The Resurrection ⟨The Cathedral of Atri⟩ 49
61. Sacrifices of the Old and New Testaments by Paul Veronese 50
62. Grinding of the Wheat for the Eucharist ⟨Glass Painting in the Berne Cathedral⟩ 51
63. Mystical Wine-Press by Hieronymus Wierix 51
64. Mystical Wine-Press by Steinle . . . 51
65. The Holy Sacrifice by Führich . . . 52
66. The Mass by Plattner 53
67. The Vision of Pope Gregory the Great 53
68. Requiem Mass — Beuron School . . 54
69. The Miracle of Bolsena by Raffael . . 55
70. The Eucharistic Christ by J. Toorop . 56
71. Last Communion of St. Jerome by Domenichino 57
72. Last Communion of St. Benedict by Settegast 58
73. Rudolph of Hapsburg by Rubens . . 58
74. St. Charles Borromeo by Mignard . . 59
75. Carrying the Viaticum by Steinle . . 60
76. Carrying the Viaticum by Lüben . . 61

Illus. Page

77. Carrying the Viaticum on Bord a Ship by Martinez 62
78. Miraculous Communion of St. Stanislaus 63
79. St. Barbara by Holbein the Elder . . 64
80. Our Lady of the Blessed Sacrament by Ingres 65
81. Our Lady receiving Communion from St. John by Müller 66
82. Four Great Doctors of the Latin Church and the Blessed Eucharist by Bloemaert 67
83. The Champions of the Blessed Eucharist by Rubens 68
84. St. Thomas composing the Office of Corpus Christi by Steinle 69
85. St. Clare 70
86. St. Norbert 70
87. The Miracle of St. Anthony 71
88. St. Charles Borromeo giving Communion to St. Aloysius by de Cairo 72
89. St. Paschal Baylon by Commans . . . 73
90. Triumph of the Blessed Eucharist over Ignorance and Infatuation 74
91. The Eucharist as the Conqueror of Heathen Unbelief 74
92. The Eucharist as the Destroyer of Pagan Sacrifice 75
93. Lauda Sion by Commans 75
94. Apotheosis of the Blessed Eucharist by Professor Cisterna 76
95. The Adoration of the Eucharist by Schmalzl 77
96. Corpus Christi Procession by Mas y Fondevilla 78
97. The Arts unite in Honoring the Eucharist 79

Illustration 1: THE BREAKING OF BREAD (Capella Greca, Rome).

I. The Earliest Representations of the Holy Eucharist.

P. Kuhn, the refined art critic of the Benedictine Order, has written: "Christ's doctrine and grace, and thus also the doctrine and grace of the Catholic Church, embrace the entire man — the faculties of his soul, the powers of his body, the feelings of man as well as his intellect and will. Nor is this all. The grace of the Catholic Church embraces the whole universe — life here and beyond the grave, time and eternity. Just as at Adam's sin all creation fell together with mankind, and all the consequences of sin extended to created things, so the Church offers to all the world and to all creation the redemption which springs from Jesus Christ. Everything therefore should subserve the highest objects and purposes of mankind; everything should lead us back to God, and bind us to Him with every bond of

Illustration 2: FISH AND BREAD BASKET (Crypt of Lucina, Rome).

faith and love. Incited by this spirit and this purpose, the Church from the very earliest times in the catacombs enlisted art in her service . . ." One has indeed only to cast a glance at the art treasures from the earliest Christian times, unearthed by archæologists after long years of laborious work, and one is astounded at their richness and profusion. Naturally, painting takes a prominent place in these productions, especially eucharistic pictures which, as the famous investigator of the catacombs ⟨Mgr. Wilpert⟩ states, are frequently found on the graves of the catacombs from the very inception of the cemeterial art to the abandonment of subterranean burial. Inseparable from the name of this investigator is the discovery

Illustration 3: FISH ON THE TOMBSTONE OF THE SYNTROPHION ⟨Modena⟩.

of the earliest representation of the Holy Eucharist, this is the FRACTIO PANIS discovered in the Capella Græca above an altar-tomb ⟨Illustration 1⟩, upon which the Holy Sacrifice was offered. The discoverer describes it as follows: "The picture represents the moment when the bishop breaks the Consecrated Bread to present It with the Consecrated Wine in communion to the faithful present at the service. We have here before us a liturgical picture from a time when the Apostolic expression, fractio panis, was still used for the Eucharistic service. The picture, however, is not exclusively realistic: the artist uses with great skill the Eucharistic prototype — the miraculous feeding of the multitude — for the clearer explanation of its antitype by painting beside the liturgical chalice two plates ⟨one with two fishes and the other with five loaves⟩ and to the extreme left four and to the right three baskets filled to the rim. The faithful are represented by six persons ⟨five men and one woman⟩ who recline as at a banquet. The woman is represented with veiled head, whereas women participating at other banquets had their heads uncovered. Finally the 'president', who breaks the bread, does not recline like the others, but sits separated from them in the foreground near the Eucharistic chalice. That the painting has a liturgical and eucharistic import, is thus proved with a certainty which excludes all doubt."

Illustration 4: CHRIST BLESSING, AND AN ORANTE ⟨Sacrament Chapels, Rome⟩.
Dr. Wilpert, Die Malereien in den Katakomben.

However convincing these explanations of Wilpert may seem, it cannot be denied that they do not afford complete certainty, at least in so far as the realistic conception is concerned. Other scholars, among whom Dr. Dölger-Würzburg may be mentioned, are of the opinion that this picture has no significance beyond the other pictures representing the multiplication of the loaves and fishes which we mention below, but that it is simply a symbol of the Blessed Eucharist, and not a real representation. In support of their view they urge the fact that the breaking of bread is associated with every meal. However it

Illustration 5: FEEDING THE MULTITUDE ⟨Catacombs, Rome⟩. — Dr. Wilpert, Die Malereien in den Katakomben.

is certain that we have here the earliest picture dealing with the Blessed Eucharist; whether it is purely symbolical or partly symbolical and partly realistic, will perhaps remain always a disputed question. In the case of all the other Eucharistic pictures from the catacombs the symbolic treatment is much more conspicuous. The reason for this is found in the "discipline of the secret", which became general from the beginning of the second century, and had its inception, perhaps, at a still earlier date. The object of this discipline was to guard the august mysteries of Christianity from pagan curiosity and desecration, and the discipline was used especially in the case of the sublime mystery of the Eucharist. On the monuments of the first centuries the fish is the symbol of Christ. While the real historical origin of this symbol cannot be established with complete certainty, the symbol is usually referred to the Greek word Ichthus ⟨fish⟩, which is composed of the initial letters of the Greek words meaning: "Jesus Christ, Son of God, Saviour". When the fish is associated with bread, it assumes a special Eucharistic significance. Among pictures of this class must be mentioned in the first place that in the Crypt of Lucina ⟨Illustration 2⟩, which dates from the first half of the second century and recurs elsewhere. Painted by the same hand as the other paintings in the same crypt, of which all are in the peculiar Pompeian style, it shows a fish, and in front of this a basket, on the upper rim of which several loaves rest and through whose open wicker-work a glass goblet of red liquid glistens. This combination suggests immediately the multiplication of the loaves in the Gospel with immediate reference to the Blessed Eucharist, as is clearly intimated by the presence of the wine. The material association of the fish with the basket containing the Eucharistic elements expresses the permeation of the Sacred Species by Jesus Christ Himself. Here may be also mentioned the drawing of two fishes on the tombstone of the Syntrophion ⟨Illustration 3⟩, found near Modena in 1862. Each fish has in its

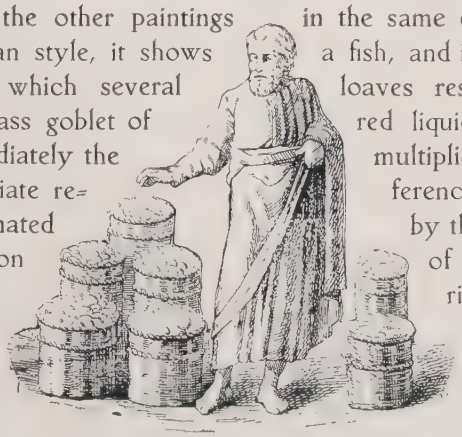


Illustration 6: THE MULTIPLICATION OF THE LOAVES ⟨Catacombs, Rome⟩.

Illustration 7: DOVES ⟨Catacombs, Rome⟩.

mouth a bread marked with a cross, the fishes being separated by five similar breads. De Rossi sees in this drawing a reference to the Eucharist as the pledge of a future resurrection.

In the second half of the second century we encounter in the "sacrament chapels" a painting ⟨Illustration 4⟩ which, all investigators agree, refers to the Blessed Sacrament, although they differ in opinion as to its significance. We shall give here the explanation of Mgr. Wilpert, which appears to be the correct one: "On the wall facing the entrance we see Christ clad in the mantle of a philosopher and in the act of working the miracle of the multiplication on one fish and one loaf. He holds His right hand ⟨only faintly represented⟩ over the ichthus; His left hangs down unoccupied. To show that it is not the historical miracle as such, but the Consecration, or most important act of the Eucharistic service, which is to be symbolically represented, the artist has employed a detail of the antitype in the composition by painting the fish and bread on a table ⟨altar⟩; it was thus that the chalice and bread stood on the altar ⟨the Lord's table, as St. Paul calls it⟩ during the celebration of the liturgical service of the Holy Sacrifice. To the right of the altar stands a veiled Orante ⟨or praying figure⟩, representing a departed soul in paradise. By this figure the artist hints at the effects of receiving Communion, just as the old writers never speak of the Eucharist without emphasizing in some way or other the effect of Communion".

In the case of the other pictures in the catacombs, symbolical conceptions become ever more common, and the representation of the feeding of the multitude ⟨Illustration 5⟩ with the miraculously multiplied loaves and fishes takes a conspicuous place among them, while the supper of the Disciples at Lake Tiberias occurs only once. The characteristic signs of these pictures are the baskets, whose number varies in different cases, and the seven men partaking of a meal. The number 7 was early regarded as a sacred number, and represents the community in general. Our illustration is a reproduction of a painting in the sacrament chapel which dates from the end of the second century. In the foreground we see seven baskets, and on the table three loaves and two fishes towards which several of those present stretch their hands. The guests who eat the bread and fishes are the faithful,

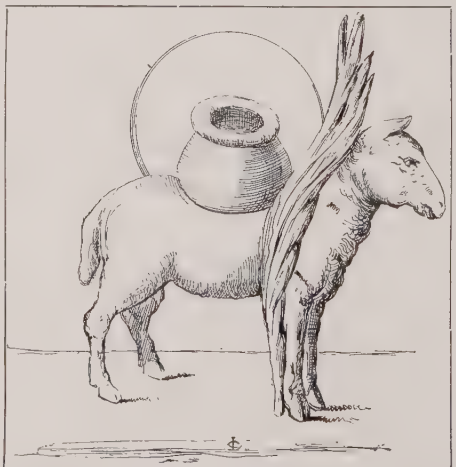


Illustration 8: LAMB WITH VESSEL OF MILK ⟨Sts Peter and Marcellinus, Rome⟩.

Illustration 9: LAST SUPPER ⟨Sacro-Specu⟩.

who, purified in the water of grace ⟨as suggested by the pictures relating to Baptism⟩, partake of the meal of the Heavenly Lamb.

With the third century begins a new kind of frescoes. In representing the Consecration, the artists prefer the miracle of the multiplication of the loaves ⟨Illustration 6⟩, and the reason for this may be referred to the secret discipline which was being ever more strictly inculcated. These pictures, of which a large number are retained, usually represent Christ standing and touching the baskets of bread. The number of the baskets is commonly seven. The bread is round and flat in shape, and contains crossed nicks to facilitate breaking. Such was the bread used in the early centuries at the Eucharistic service, and the priest broke the Consecrated Bread into as many parts as there were faithful present who wished to communicate.

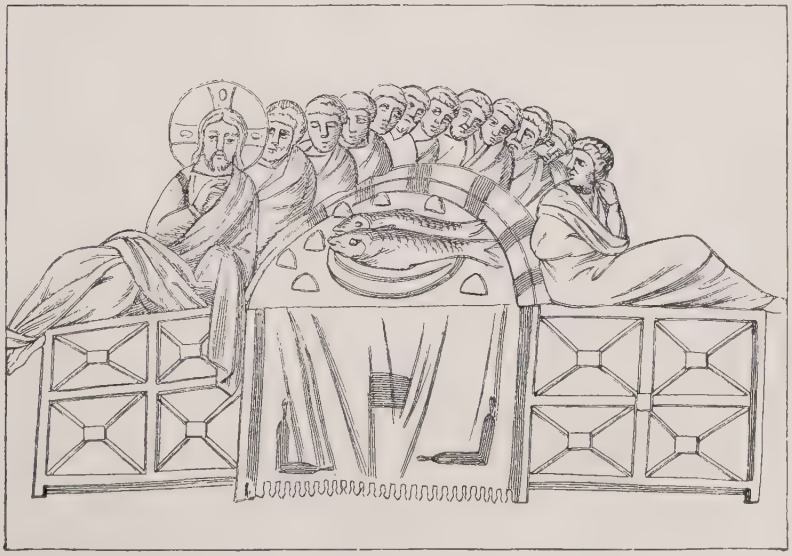


Illustration 10: LAST SUPPER ⟨St. Apollinaris, Ravenna⟩.

Besides these chief Eucharistic monuments of Christian art may be also mentioned the frequently recurring compositions in which doves slake their thirst from a symbolical vessel ⟨Illustration 7⟩ or satisfy their

Illustration 11: LAST SUPPER (Codex purpureus Rossanensis).

hunger with the grapes from a mystical vine. — In the pictures of the Lamb also many archæologists see a Eucharistic symbol, especially in the two pictures in the Catacombs of St. Domitilla and of Sts. Peter and Marcellinus. The first of these pictures represents a lamb with a vessel of milk on an episcopal staff, while in the other picture the vessel, surrounded with a nimbus, stands on the back of the Lamb (Illustration 8). Indeed the Fathers of the Church repeatedly apply to the Blessed

Sacrament the words from the Canticle of Canticles: "I am come into my garden. I have drunk my wine with my milk."

We thus see that from the earliest times Christian art chose the most august Sacrament for representation under the most various forms, the symbolical expression

Illustration 12: HOLY COMMUNION (Codex purpureus Rossanensis).

Illustration 13: HOLY COMMUNION (Codex purpureus Rossanensis).

being conditioned by the neccessities of the time. In passing judgment on these pictures one must not lose sight of the fact that, as P. Kuhn justly remarks concerning the painting in the catacombs, the artist had no intention of creating a work of art, but wished simply to instruct and to leave memorial of certain ideas, thoughts, articles of faith and events of history. The faulty technical execution may be referred on the one hand to the inexperience of the young artists (pagan artists were never

employed), and on the other to the great difficulties of painting in the catacombs. But from these memorials of the virginal art of the Church shines forth conspicuously the faith of the first Christians in the Blessed Eucharist.

II. The Last Supper.

The representation of the Last Supper does not occur in the catacombs in even a single instance, and even the mural painting representing Christ surrounded by the Apostles, which dates from the fourth century and may now be seen in the Lateran Museum, is accepted by only a few archæologists as a picture of the Last Supper. Before discussing the separate compositions of a later age, it may perhaps be well to make a few general remarks on this category of paintings.

Almost all the artists leave the supper-room without religious decorations, and allow themselves the greatest liberty in depicting the occasion. In Fra Angelico's picture in St. Mark's at Florence, for example, the room is wretched and gloomy, while the Venetian painters show a preference for rich architecture. Great differences are found also in the works of more recent painters, for example in those of Fugel, Gebhardt and others. Critics reproach Leonardo da Vinci and Poussin with the great extent of the supper-room in their pictures; the former, like most artists, assumes the Supper to take place in daylight, while Poussin, Tintoretto, and others refer it to the night and light the hall with lamps.

In medieval works a halo with cross rays distinguishes the Saviour from the Apostles. Otherwise the treatment of the Redeemer depends on the artist's conception of the scene, but is ever dignified and majestic.

As is generally known, the custom prevailing at the time of Christ was not to sit at table, but to recline on a kind of sofa, the places being grouped in a semicircle around the table. The place of honor was originally the first place at the left (but later at the right) side. In comparatively few pictures have the artists paid attention to these historical facts, and in the majority of cases a modern supper-party was taken as the prototype of the picture. And yet the Gospel entirely excludes such a conception for example, the information that St. John rested on the Saviour's breast proves that John reclined beside Jesus. Owing to the difficulty of reconciling this statement with modern customs, many artists allowed themselves to be inveigled into depicting anatomical monstrosities, while others (like Leonardo himself) disregarded this statement of Holy writ in their compositions. — The older pictures show St. Peter at the right

Illustration 14: LAST SUPPER
(Miniature from a Sixth Century Syrian Bible).

side of the Saviour, but in later times great diversity ruled in this particular. Very diverse also was the treatment of the Traitor, who from the end of the twelfth century was often represented sitting on a special stool and separated from the other Apostles — a conception reflecting rather Christian feelings than historical probability. Thus in a fifteenth century painting in the refectory of the Benedictine Monastery of Sacro-Specu, near Subiaco (Illustration 9), painted by an unknown artist of the Umbrian School, Judas sits on the floor before the table. In the painting by Giotto in the Church of the Holy Cross at Florence, and in Roselli's painting, Judas has his back towards the onlooker and stands like an accused criminal before the other

Illustration 15: LAST SUPPER (Cathedral of St. Mark, Venice).

Apostles. His characteristic mark, the purse of money, first appears in the twelfth century. Judas commonly reaches his hand over the table to take a piece of fish or bread, which in many cases is handed to him by Jesus. Leonardo da Vinci makes him overturn a salt-cellar in his excitement, while Poussin and others depict the moment when the traitor leaves the supper-room to put his plans into execution. The Western masters rigidly deny Judas the nimbus which in their works is the mark of sanctity; Eastern artists, on the other hand, see in the halo only a mark of power and dignity, and thus Judas often appears in Oriental pictures with a nimbus, which however is in many cases blackened. One frequently sees a small black demon on the ear of Judas, talking excitedly to him. In general great importance is attached to the representation of the personality of Judas, the thief and traitor, and consequently in more recent and Latin paintings the denunciation of the treachery is commonly depicted, whether Jesus and Judas alike dip their hands in the dish or Jesus presents the morsel to the traitor. Generally speaking, one may divide the representations of the Last Supper into two categories: one category depicts a scene in immediate connection with the institution of the Holy Eucharist, while the other shows the Communion of the Apostles. It is quite impossible to describe or even to mention each separate painting; we must content ourselves with selecting the chief pictures from the various periods and treating these briefly in chronological order with special reference to the different schools. This selection of paintings is

Illustration 16: LAST SUPPER by Giotto.

by no means easy, since the opinions of art critics often differ greatly, and subjective judgment here plays a very prominent rôle.

The Earliest Pictures.

The first undoubted representation of the Last Supper is a mosaic picture in the Church of St. Apollinaris at Ravenna, dating from the sixth century ⟨Illustration 10⟩. The semicircular table is surrounded by a sofa ⟨known as a sigma⟩, on the left corner of which the Saviour reclines. The nimbus indicates His dignity, and His right hand is raised in blessing. The table is covered with a white cloth on which are seen some loaves and a plate with two fishes ⟨the symbol of the Blessed Eucharist⟩. The Apostles recline in a semicircle around the table, and all look towards Jesus.

Very similar to this mosaic, at least in the general disposition of the figures, is the picture of the Last Supper in Codex purpureus Rossanensis ⟨Illustration 11⟩, a manuscript written in silver characters on purple-colored parchment and discovered

in the cathedraal library of Rossano in 1879. In accordance with the inscription: "Amen I say to you, one of you is about to betray Me," Judas dips his hand in the large dish standing on the table, while Peter, who sits on the left of the Lord, looks uneasily towards Him.

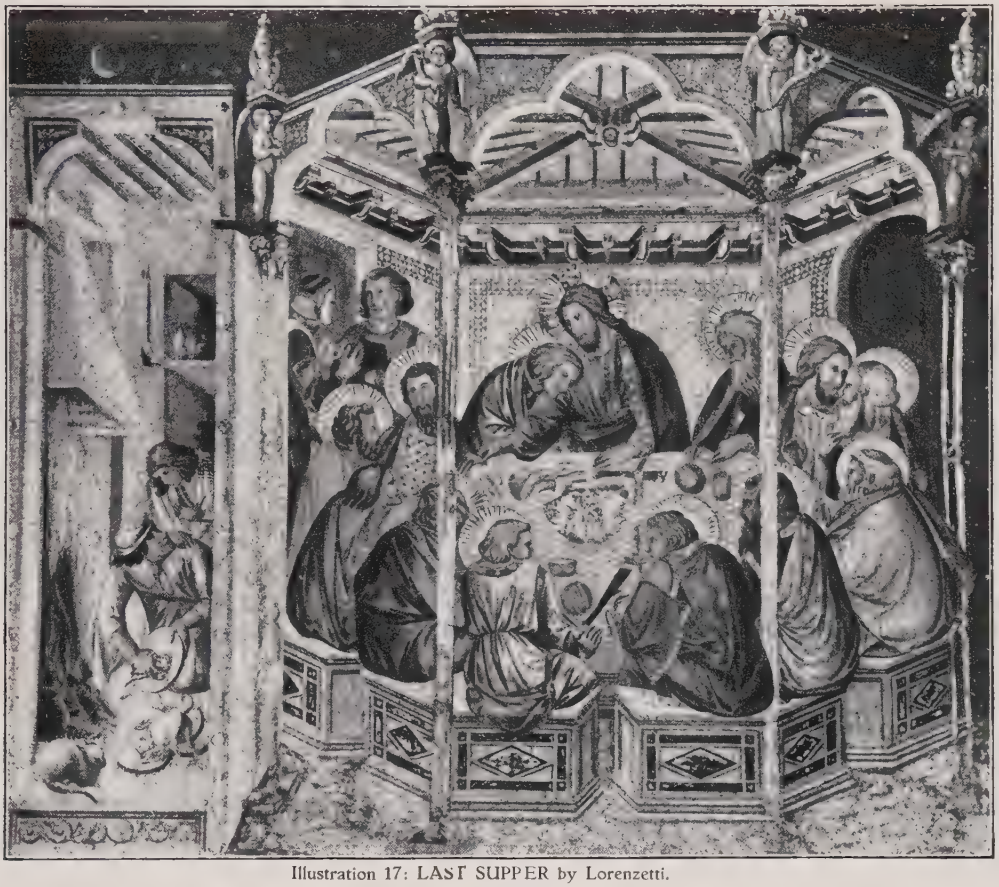


Illustration 17: LAST SUPPER by Lorenzetti.

Two other pictures in the same Codex show the earliest representation of Holy Communion. One of these ⟨Illustration 12⟩ is described by De Waal as follows: "The Lord clad in tunic and pallium and with a cross-nimbus around His head stands upright, and holds in His left hand the Eucharist of which He presents a portion to an Apostle. Bending forwards, the latter receives Communion with deep reverence into his hands ⟨the right being crossed over the left in accordance with the ancient ecclesiastical custom⟩, but in such a way that the Lord Himself appears to lay the particle in his mouth. Beside this Apostle stands another, who, having already communicated, holds his hands aloft in prayer. Four other Apostles follow, all clad in white festal garments. The first of these stretches out his two hands, wrapped in the folds of his garment; throughout Christian antiquity it was customary to receive in this manner everything blessed or sacred. The next two Apostles, bending forwards, also extend their open right hands, as they humbly advance towards Jesus. The last Apostle stands motionless with his two arms out-stretched eagerly like one who is about to greet a beloved guest. The inscription of the scene runs: "Having taken bread and blessed it, He gave it to the them saying:

This is My Body." — The following picture represents the giving of Communion under the form of wine ⟨Illustration 13⟩. The Saviour stands but bends somewhat forwards, holding in His two hands a large, deep bowl, while Peter, bowing profoundly and stretching out his right hand, drinks from the bowl. Beside Peter stands John, holding his right hand on his breast and keeping his eyes fixed on his beloved Master. The Apostle behind Peter has both hands covered with the folds of his robes. The next three Apostles, bowing reverentially draw near with their open right hands stretched somewhat forwards. The inscription reads: "He took the chalice, and, after He had blessed it, presented it to them saying: This is my Blood."

Illustration 18: LAST SUPPER by Fra Angelico.

A Syrian Bible preserved in Florence and dating from the sixth century also contains a miniature picture of the giving of Holy Communion ⟨Illustration 14⟩. Jesus stands on a slight elevation, and holds in His right hand a Consecrated Host which He has taken from a dish carried in His left hand and is now in the act of presenting to St. Peter. The other ten Apostles follow. The nimbus about the Saviour's head is simple, and His garments are purple. The garments of the Apostles are of various colors. From this picture we may conclude that even at this period Holy Communion was administered in practically the same manner as to-day, and that even then the view was entertained that Judas did not partake of Holy Communion.

In Byzantine art, whose more decorative character appears unmistakably in numerous pictures of the Last Supper dating from the sixth to the twelfth centuries, almost all the paintings follow the same type. The mosaic picture in the Cathedral of St. Mark in Venice ⟨Illustration 15⟩, which dates back probably to about the year 1200, may serve to illustrate the views of the period. The artist has abandoned the custom, followed by the artists of late antiquity of representing Christ and the Apostles reclining on the sigma. The Saviour and St. Peter sit at the two ends

Illustration 19: LAST SUPPER by Luca Signorelli.

of the table, while the other Apostles ⟨with the exception of John, who inclines towards Jesus⟩ sit side by side. Judas sitting in the middle of the Apostles, reaches his hand towards the dish, and his head is, in accordance with the Oriental custom already referred to surrounded with a nimbus.

We pass over other pictures of the period, which have in many cases only an historical value, to turn our attention to that epoch in which the painting of the Last Supper was brought to the highest degree of artistic perfection.

The Italian Masters.

We may begin with the Florentine artist Giotto di Bondone ⟨1266—1377⟩, whose ideas have found expression in the picture of the Last Supper preserved in the Church of Santa Maria dell'Arena at Padua ⟨Illustration 16⟩, even though the execution of the frescoes suggests a pupil's hand. The words: "He that dippeth his hand with Me in the dish, he shall betray Me," have been spoken, and the Apostles wait in the gloomy silence suggested by the words of the Gospel: "Being very much troubled." As in the case of all the works of this artist, his treatment of the

persons stands in the most intimate relation with the idea of the picture. On account of his great influence on contemporary and later artists, he is known as the Raffael of his age. His other picture of the Last Supper has been already mentioned, in it the figures of the Apostles are systematically balanced against one another.

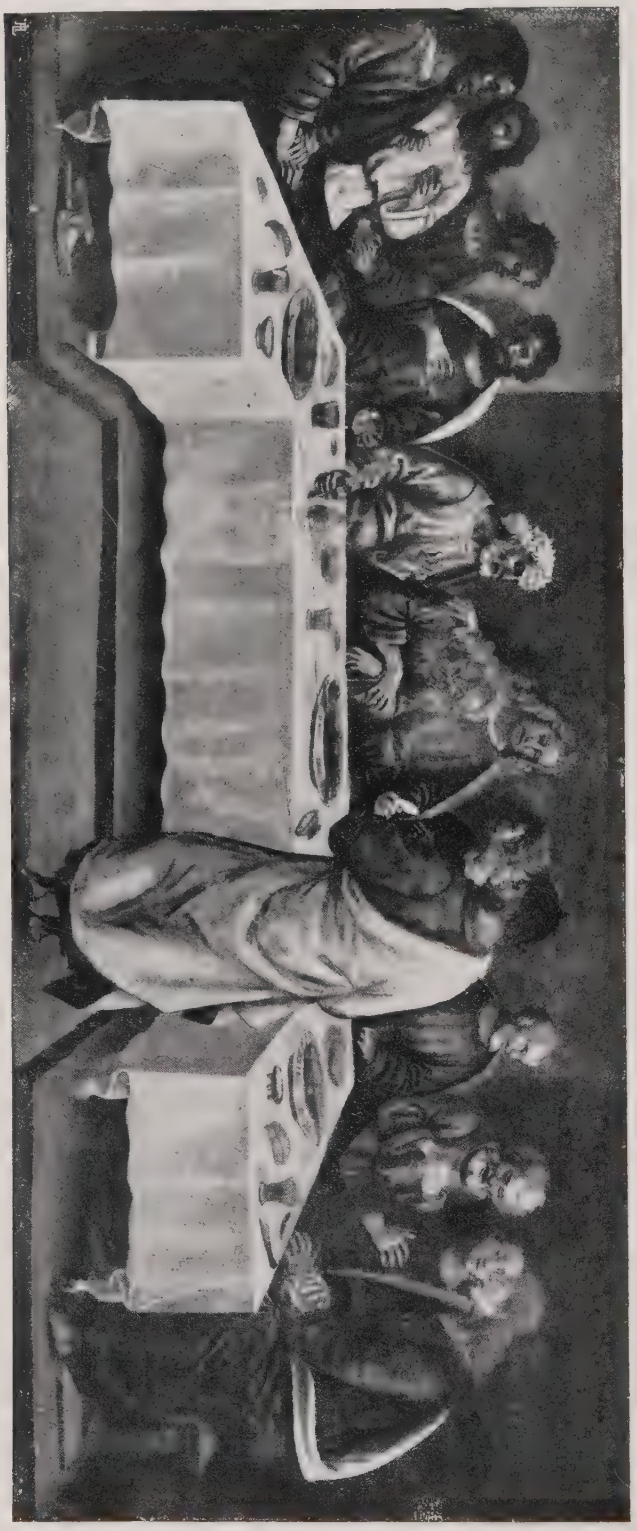


Illustration 20: LAST SUPPER by Luca Signorelli.

The unmistakable influence which Giotto exercised over Pietro Lorenzetti (1287—1355), a member of the well-known family of artists, is shown by the Last Supper in the lower church of St. Francis of Assisi (Illustration 17); but the pupil falls far short of the master.

One of the most famous and pleasing pictures on this subject is that of the amiable Fra Angelico (1387—1455), member of the Order of St. Dominic. All the works of this artist are characterized by a deep religious devotion and the silent yearning of a loving heart to which all passion is repugnant. Magnificence of conception and beauty of execution are associated in his fresco in St. Mark's at Florence (Illustration 18). With chalice and paten in hand, the Saviour proceeds along a table to administer Communion to the Apostles. The pious friar has chosen for representation the moment when the Lord presents the Host to the Beloved Apostle, while the other Apostles remain kneeling or standing in deep devotion. For all who behold it, this picture is an eloquent sermon on the devotion one should feel on

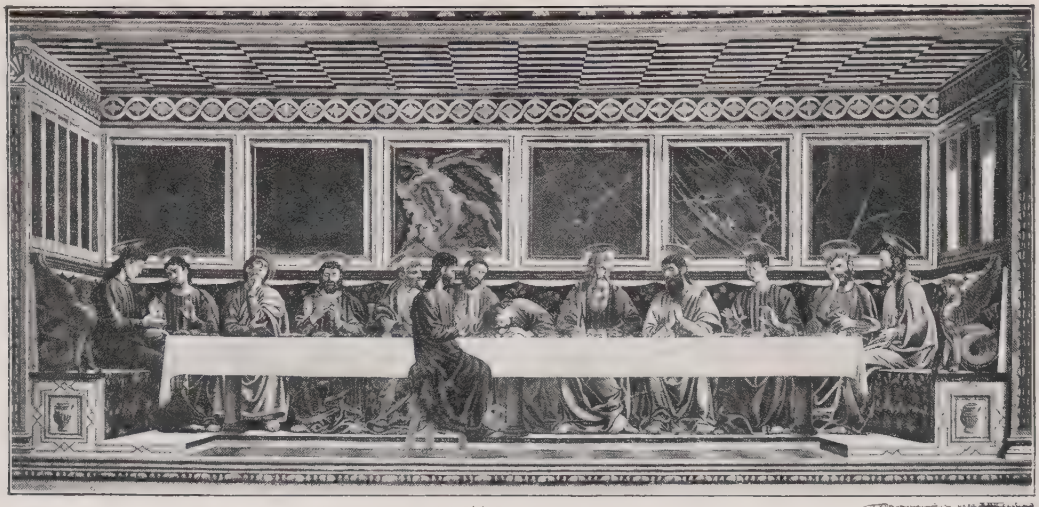


Illustration 21: LAST SUPPER by Andrea del Castagno.

receiving the heavenly Bread. The Communion of the Apostles is also the subject of a painting by Luca Signorelli ⟨1441—1523⟩ of the Florentine School, which may be seen in the Cathedral of Cortona ⟨Illustration 19⟩. Jesus stands in the middle of a wide hall, and presents to the Apostles, who surround Him, His Sacred Body in the form now customary in the Catholic Church. The faces of the Apostles are lighted up with an ardent longing, and all are deeply affected by the momentous occasion. Signorelli is distinguished for his depth of imagination and his exact knowledge of anatomy, merits which may be seen also in his Last Supper in the Museum at Florence ⟨Illustration 20⟩. The latter picture, however, does not, from the artistic standpoint, merit comparison with the former, and may perhaps be a work of the artist's youth.

Illustration 22: LAST SUPPER by Roselli.

Illustration 23: LAST SUPPER by Dominico Ghirlandajo.

The custom beginning in the fourteenth century of decorating the huge walls of the refectories in monasteries with a picture of the Last Supper offered to artists specially suitable surfaces and conditions and therewith the possibility of representation on a magnificent scale. Florence possesses a whole series of such great frescoes, of which we reproduce here those by Roselli, Ghirlandajo and Andrea del Castagno.

The Florentine School, which really begins with Masaccio, is distinguished by the vitality of its figures and a sense for beautiful corporal forms free from any trace of sensual appeal. The works of the first master determined the character of the School, in which even a Leonardo da Vinci, a Buonarotti and a Raffael were inspired by the freer play allowed to the imagination and the stately disposition of draperies. Thus were the foundations laid for the later paintings in which Italian painting reached its highest development. Andrea del Castagno ⟨1390—1457⟩ was one of the first to pursue the imposing conceptions. He was a blunt realist, whose chief efforts were directed towards perspective and plastic correctness of representation, as his Last Supper in the Convent of St. Apollonia at Florence ⟨Illustration 21⟩ clearly shows.

While Roselli ⟨1441—1521, Illustration 22⟩ reminds us rather of the sincerity and devotion of Fra Angelico, we meet in Dom. Ghirlandajo ⟨1449—1494⟩ the intellectual heir of Masaccio. Ghirlandajo combined a talent for composition with a ready imagination and a keen sense of beauty. Of him Dippel says: "He sets to work with great simplicity, but also with great skill, and possesses such an extraordinary readiness of technique that no difficulty can halt him and he always appears the master of whatever he undertakes." Ghirlandajo is regarded as the master of the monumental fresco, into which category falls his picture of the Last Supper in the church of All Saints ⟨Illustration 23⟩ and that in the refectory of St. Mark at Florence.

The palm among the Florentine artists and indeed among the artists of all time who have chosen for their portrayal the institution of the Holy Eucharist, belongs to Leonardo da Vinci ⟨1452—1519⟩. His famous "Cenaculo" in the refectory of the Dominican Monastery of St. Maria delle Grazie in Milan ⟨Illustration 24⟩ was completed about 1498 after several years of labor. Lübke has justly characterized

Illustration 24: LAST SUPPER by Leonardo da Vinci.

Leonardo's work as follows: "An unsurpassable care in the most delicate execution, a purity of drawing and modelling, and, as the result of his fundamental studies of aerial perspective, a soft, enamel-like coloring and a sweet softness of outline are peculiar to Leonardo's works. In expression he combines dignity and magnificence with a grace, which, especially in the case of his women's heads, attains to the sweetest loveliness."

As he himself writes, Goethe was overwhelmed by the thrilling words of the Lord: "There is one among you who shall betray Me," found on the picture of the Last Supper. Seated in the middle of the Apostles, Christ is a picture of heavenly repose, which possesses so much the greater attraction for the spectator in view of the commotion visible among the Apostles. Amid all His sorrow the Saviour is divinely calm and serious, the Apostles, on the other hand, are amazed and indignant, each protesting with words and gestures according to the temperament which tradition has assigned to

Illustration 25: LAST SUPPER by Andrea del Sarto.

each. Each believes that he has misunderstood the words of Jesus, and turns towards his neighbor. Two groups are seen on each side of the Saviour, and these groups, notwithstanding their contrasts with one another, combine to produce an impression of perfect unity. The whole work is permeated with vitality, life, and variety, but the details are so combined by the unity of the treatment that the eye of every beholder is enchanted. A deep knowledge of the human heart is shown by the figures of Peter, John, and Judas, whom the master combines in one group. After the head of Christ that of the Traitor is regarded as the best portion of the picture.

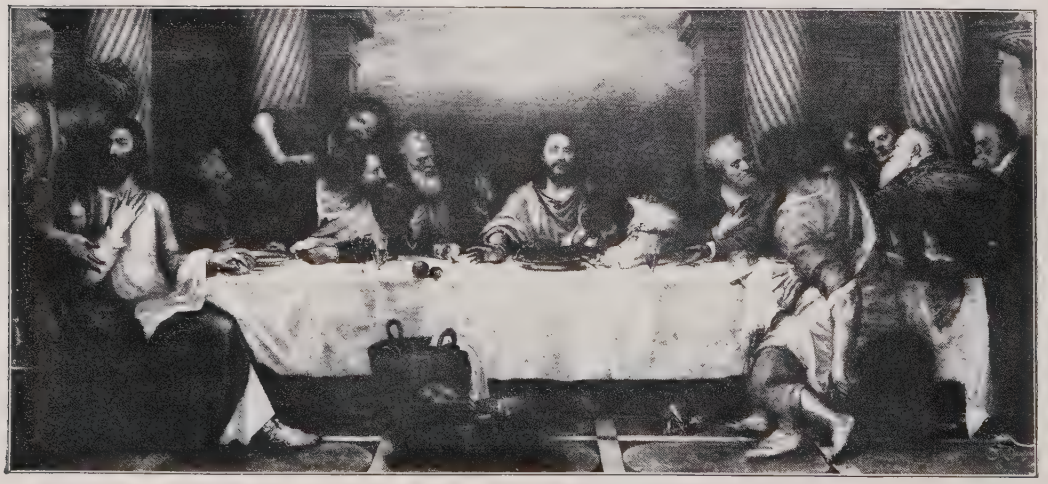


Illustration 26: LAST SUPPER by Titian.

Unfortunately, as early as the year 1566, Vasari had to announce that this classic of the first rank had been ruined by the use of oil-colors and by damp; but even to-day, in its injured condition, it impresses and astounds every spectator. In the course of the centuries innumerable artists have made copies of varying merit

Illustration 27: LAST SUPPER by Raffael's School.

of this work, and this treatment of the Last Supper has exercised the most widespread influence on later painters.

In the general disposition of the figures in his picture in the Monastery of the Salvi near Florence, Andrea del Sarto, the Tuscan artist, has closely followed Da Vinci, although he chooses for representation the moment when Jesus presents the morsel to Judas ⟨Illustration 25⟩. This gifted master, who unfortunately did not cultivate his talents to the best advantage, painted in the course of his comparatively short life ⟨1488—1530⟩ a large number of works, of which the above-named Last Supper was the most famous for style and beauty of coloring. Even Titian ⟨1477—1576⟩, in his picture in the Refectory of the Escurial in Madrid ⟨Illustration 26⟩, was not uninfluenced by the great Lombard artist, nor is the Last Supper at the Vatican ⟨Illustration 27⟩, ascribed to Raffael but probably executed by His pupils, without reminiscences of Da Vinci.

We shall now turn to the Venetian artist Tintoretto ⟨1519—1594⟩, a pupil of Titian, who proclaimed his purpose of combining "the drawing of Michelangelo and the coloring of Titian." After an examination of his pictures, one understands the verdict of the critic that Tintoretto is rather a dramatist than an artist. Of the large number of his pictures of the Last Supper which have come down to us, we here reproduce that preserved in the Benedictine Church of San Giorgio Maggiore at Venice ⟨Illustration 28⟩. The scene is painted with an extraordinary vivacity and with magnificent perspective effects. It is night, and a lamp casts a mild light over those present. The table at which the Saviour and Apostles have taken their places is oblong. The numerous servants engaged in various offices around the table lend the picture a very vital, if somewhat restless character. Jesus with His head surrounded by a very conspicuous nimbus, stands, and presents to the Apostle beside Him

Illustration 28: LAST SUPPER by Tintoretto.

His Sacred Body. Besides the originality of the conception, the glorious execution and coloring awaken wonder.

Finally may be mentioned the pictures painted by the Bonifaci, a Veronese family of artists who settled in Venice. It is not easy to decide with complete certainty what pictures are to be assigned to the different masters with this same name, and this in spite of the exhaustive researches of Giovanni Morelli. The picture in the Gallery at Florence ⟨Illustration 29⟩ is supposed to be by Bonifacio

Illustration 29: LAST SUPPER by Bonifacio Veronese.

Illustration 30: LAST SUPPER by Bonifacio Veneziano.

Veronese. Special praise is given to the figure of John on the left of Jesus, which is full of devotion and quiet repose. The landscape in the background is masterly, and the execution carried out to the least details. A less satisfying impression is made by the picture in the Church of St. Alvine at Venice ⟨Illustration 30⟩, which is ascribed to Bonifacio Veneziano, who was engaged in that city about 1579. An interesting artistic conception, sincerity of expression, proportion of figures and wonderful perspective are the merits of the work. Nor may we pass over unnoticed the glorious coloring of the picture, which is keenly reminiscent of Titian, who was a contemporary of Bonifacio and detracted great from his fame.

Artists of other Countries.

For centuries the peculiar political conditions of Spain were unfavorable to the development of art in that land, so that it was comparatively late before the Spanish School attained prominence. The works of Juan de Juanes ⟨d. 1579⟩ are among the best of this school, and his Last Supper ⟨Illustration 31⟩ is not infrequently placed almost on a par with that of Leonardo da Vinci. Juanes was an artist of deep religious feeling, and began no picture without first receiving holy Communion and begging the assistance of Heaven. In the picture here reproduced one is enchanted with the lovable expression on the face of Jesus —

Illustration 31: LAST SUPPER by Juan de Juanes.

Illustration 32: LAST SUPPER by Carducci.

a face which reflects both love and sorrow. Enchanting also is the grouping of the figures, which, while they recall the Florentine School in form, have yet distinct — one might say national — Spanish traits.

The same remarks may be applied to the painting of Carducci ⟨1560—1608; Illustration 32⟩, preserved in the Museum del Prado at Madrid. While the figures are conceived in the Florentine spirit, the work is characterized by Spanish taste. Carducci was born in Florence, but in his early years came with his master Frederick Zuccari to the Iberian Peninsula to paint the gloomy Escurial. Many able artists issued from his school.

Two pictures from the Netherlands must be also noticed. While belonging to different epochs, they show in their conception many similarities, and both take for representation the ritual moment of the Last Supper. Dierick Bouts, also known as Dirk van Harlem ⟨1410—1475⟩, understood the use of colors in the careful employment of aerial perspective. It is generally admitted that his best work is the Corpus Christi Altar for St. Peter's in Louvain. The central picture of this ⟨Illustration 33⟩, depicting the institution of the Blessed Eucharist, is still preserved in in St. Peter's but the two wings of the altarpiece now rest in the museums of Munich and Berlin. In harmony with the age and to the church for which it was painted, the supper room shows the Gothic style. The figures are assembled around a rectangular table. Jesus holds the Sacred Host over the Chalice, and, as Professor Rothes well remarks, the spectator receives the impression that the Saviour is celebrating Mass in person and has reached the solemn moment of the Consecration. The prince of Dutch painters, Peter Paul Rubens ⟨b. at Siegen, 1577⟩, has also left us a picture of the Last Supper ⟨Illustration 34⟩, which is preserved in the Brera at Milan. Deep and powerful emotion and feeling lend to this picture a special strength and dramatic expression, which are still further heightened by the color effects characteristic of this artist.

Illustration 33: LAST SUPPER by Dierick Bouts.

The most important painter in France in the seventeenth century was Nicholas Poussin ⟨1594—1665⟩, who has left behind three pictures of the Last Supper. At the commission of Louis XIII, he painted the first in 1641 for the castle chapel of St. Germain en Laye; this work ⟨Illustration 35⟩ is now in the Louvre Museum at

Paris. Pictures of the Last Supper were also included in his two series of pictures on the Blessed Sacrament; one of these, painted to the order of Commander del Pozzo has found its way to the Bridgewater Gallery in London, while the other, painted for the Chantelou, is now among the collection of the Earl of Stafford ⟨Belvoir Castle⟩ in England. The picture in the Louvre was officially valued at half a million francs in 1810. In a dark hall, decorated with columns and pillars and lighted with a lamp, Jesus stands before a table around which the Apostles are

Illustration: 34: LAST SUPPER by Rubens.

grouped in dramatic postures. On the table stands the chalice; Christ holds the paten with the Host in His left hand, and is about to administer the Sacrament. The other pictures are similar to this.

With Poussin worked for a long time Champaigne ⟨b. at Brussels, 1602⟩, who became first painter to the Queen on the death of his master. Like his other works, his Last Supper ⟨Illustration 36⟩ shows deep insight but little vitality.

Illustration 35: LAST SUPER by Poussin.

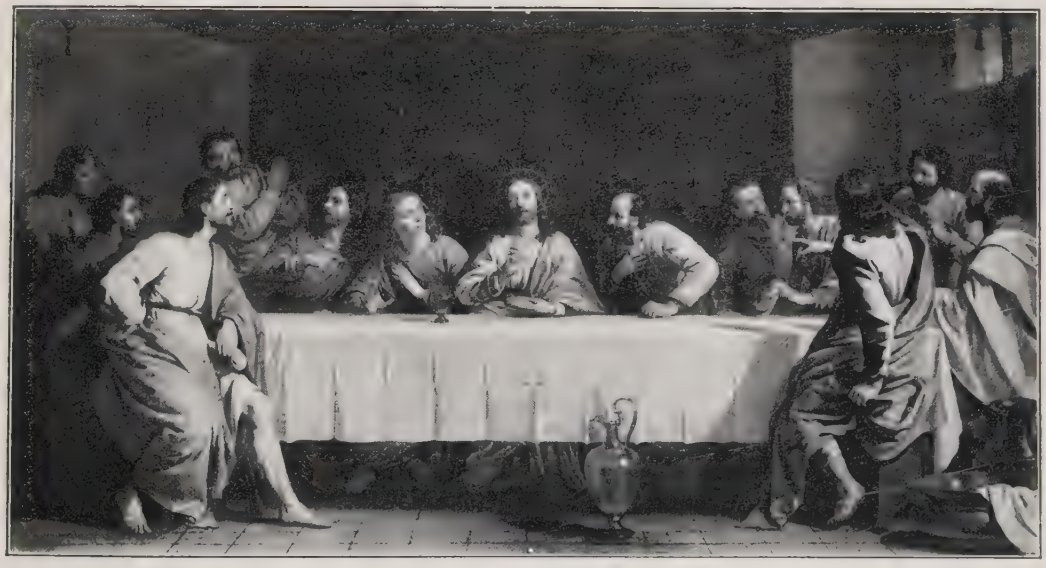


Illustration 36: LAST SUPPER by Champaigne.

Illustration 37: LAST SUPPER by M. Schongauer.

Many of the representations of the Last Supper, painted by German artists, may be ranked among the best in this category. Passing over the earlier works, we shall begin with a Last Supper ⟨Illustration 37⟩ by Martin Schongauer ⟨d. 1491⟩, named "Der Maler Preis". This painting dates from the Gothic period, and is now preserved in the author's native city, Colmar. Schongauer was an artist of no little intellectual ingenuity, and as his pictures show, could find and communicate the right spirit to his works. His knowledge of form especially stood him in good stead, and many

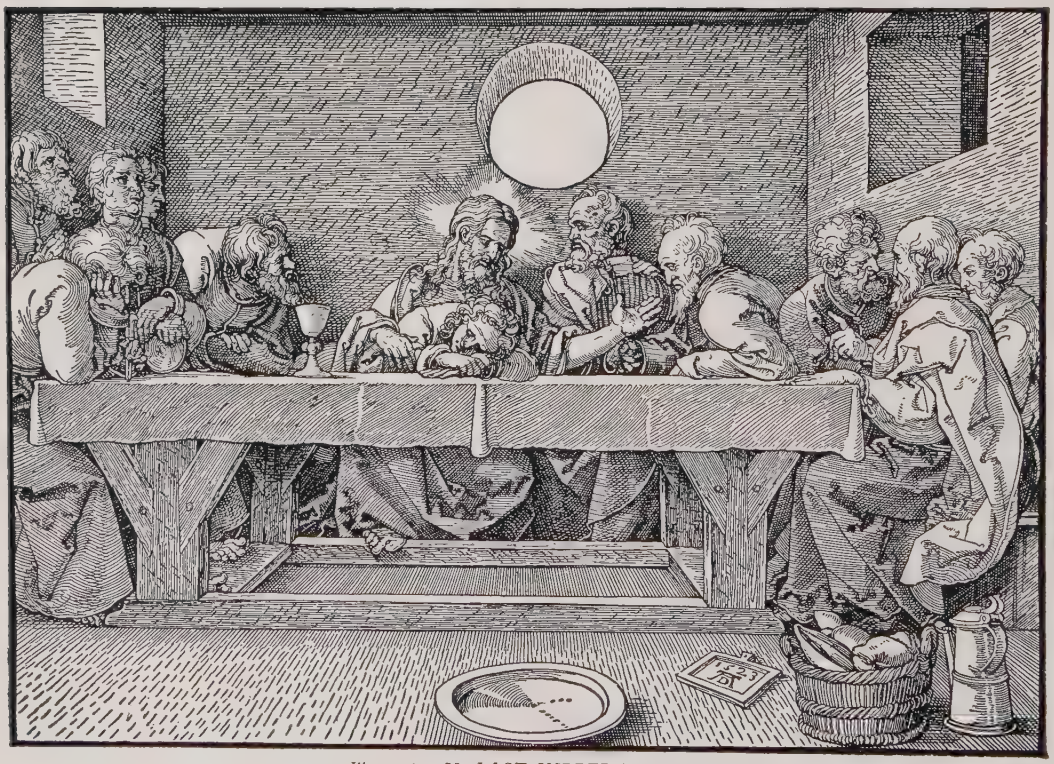


Illustration 38: LAST SUPPER by Dürer.

Illustration 39: LAST SUPPER by Holbein the Younger.

with reason regard him as the most important artist of the fifteenth century. — Three woodcuts of the Last Supper by Albrecht Dürer ⟨1471—1528⟩ have been preserved. Dürer marks the highest point of German art in the Renaissance period, and chooses for representation in all three cases the moment when the Saviour announces His betrayal by Judas. The figures are characteristic of all Dürer's work, and are

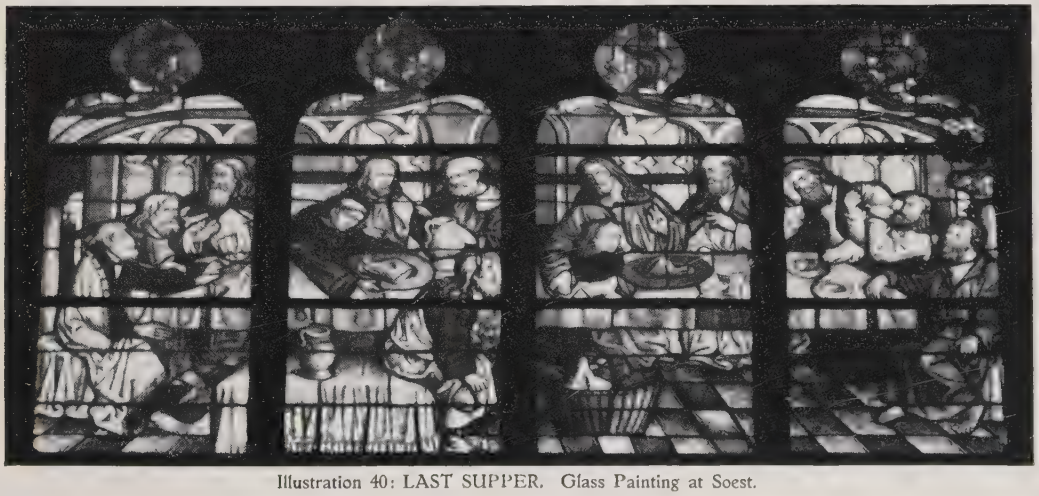


Illustration 40: LAST SUPPER. Glass Painting at Soest.

Illustration 41: LAST SUPPER by Schaffner.

instinct with moral dignity and deep religious feeling. The woodcut from the year 1523, which we here reproduce ⟨Illustration 38⟩, is regarded as the best in its lines, although it is not the most pleasing.

Hans Holbein, also known as Holbein the Younger ⟨1497—1543⟩, already showed in his fourteenth year the first proofs of his artistic gifts. Born in Augsburg, he resided for a long time in Basel, but spent his last years in England. The Museum in Basel possesses two pictures of the Last Supper from his brush. In that here reproduced ⟨Illustration 39⟩ the Saviour is represented in the act of handing the momentous morsel to Judas.

From the late Gothic period dates a painting on glass which is now preserved in the Wiesenkirche at Soest and which is known as the "Westphalian Last Supper" ⟨Illustration 40⟩. It is placed over the northern side door of the above-named ⟨now Protestant⟩ church, and deserves mention on account of its unique and realistic representation of the paschal supper. On the table is seen, instead of the paschal lamb, a ham and a pig's head; the forms of the drinking vessels are also the same as are common to-day in Soest. It would be a mistake to see in these representations an evidence of intentional mockery. The liberties taken by the artist are of a homely character, as one author has remarked, and this fact can be easily

Illustration 42: LAST SUPPER by Bruyn.

seen from the whole character of the picture. The lower portion of the first division and the whole of the fourth division on the right were restored at a later period.

Among the pictures from the Rhenish Schools may be mentioned the Last Supper in the church of St. Severinus at Cologne ⟨Illustration 42⟩, painted by Barthol. Bruyn of the Lower-Rhenish School. According to the general view, he was a pupil of Schongauer the master who painted the "Death of Mary." His earlier pictures are reminiscent of the Eyck School; later, however, as his Last Supper shows, he was influenced by the Italian School.

Illustration 43: LAST SUPPER by Hieronymus Wierix.

Martin Schaffner ⟨1499—1535⟩, in so far as the general form of his painting goes ⟨Illustration 41⟩, reverts to Leonardo for inspiration, but appears to aim at combining with this form some northern conceptions. The picture is found on the high altar of the Cathedral of Ulm, but cannot be said to mark any advance in artistic insight. Generally speaking, German art

Illustration 44: LAST SUPPER by Führich.

Illustration 45: LAST SUPPER by Overbeck.

produced little that was excellent or independent in representations of the Last Supper in the following centuries. Numerous engravings have come down to us, of which one, executed by the Wierix, a family of engravers, we here reproduce ⟨Illustration 43⟩.

In his drawings for the Imitation of Christ, Josef von Führich ⟨1800—1876⟩ has a Last Supper of pleasing composition, but the Last Supper which we here give ⟨Illustration 44⟩ is of higher artistic importance. The composition comes nearer to reality, and the figures show at once vitality and fitting solemnity. Gracious and majestic, Christ blesses the bread and wine, for the artist has chosen the awesome moment of the Consecration. The Apostles are painted with psychological insight, Peter and John especially holding our attention.

After Führich, a place must be found for the Last Supper of Overbeck ⟨1789—1867; Illustration 45⟩. Deep faith and sincere love are impressed upon his pictures. The Last Supper reproduced here shows a warmth of feeling and an attractive earnestness.

In more modern times both Catholic and Protestant artists have frequently taken the Last Supper for their subject. Even though Eduard von Gebhardt ⟨Illustration 46⟩ has introduced an outspoken naturalism in his religious pictures, thereby prejudicing their spirit, and Fritz von Uhde ⟨Illustration 47⟩ borrows his models from everyday life, still it cannot be denied that their works undoubtedly possess a certain amount of originality.

Illustration 46: LAST SUPPER by von Gebhardt.

A purely Oriental type is shown by Aubert's painting ⟨Illustration 48⟩, whose lively execution does not fail to move the spectator.

We close with Gebhard Fugel's picture ⟨Illustratien 49⟩. In the centre we behold the Saviour administering Holy Communion. The Apostles stand or kneel in different groups, some bowing in deep devotion, others waiting in blessed expectation of the Heavenly Food.

The hall is fitted out in true Oriental magnificence and the coloring of the whole picture is masterly. Meyer's criticism is very apposite: "Let a person who wishes to communicate study the head of one of the characters and try to understand its relations to the central figure, Christ. While comparisons are odious, one feels one's self driven to compare Leonardo's representation of the Iscariot with that of Fugel. In Leonardo, Judas is the obdurate, irreconcilable criminal; Fugel represents

Illustration 47: LAST SUPPER by Fritz von Uhde.

him as the obdurate unbeliever, who has begun to despise and to hate. Every artist is a child of his own time."

This collection, from which so many paintings are omitted, can be called only a weak picture of reality. The kind reader, however, will have been convinced that the great moment of the Institution of the Blessed Eucharist has been extraordinarily fruitful for the art of every century, and will ever remain a fruitful source of inspiration for true artists.

Illustration 48: LAST SUPPER by Joseph Aubert.

Illustration 49: LAST SUPPER by Gebhard Fugel.

III. The Disciples at Emmaus.

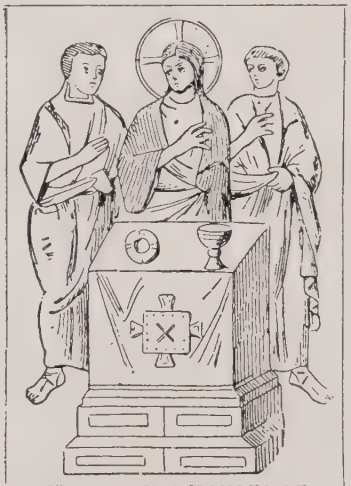


Illustration 50: DISCIPLES AT EMMAUS Ninth Century.

A fascinating and attractive narrative is found in St. Luke's story of the journey of the two disciples to Emmaus. In their great sorrow Jesus meets them and explains to them the meaning of the Scriptures although they do not recognize Him. "And they drew nigh to the town, whither they were going: and He made as though He would go farther. But they constrained Him, saying: Stay with us, because it is towards evening, and the day is now far spent. And He went in with them. And it came to pass, whilst He was at table with them, He took bread and blessed, and brake, and gave to them. And their eyes were opened, and they knew Him. They knew Him in the breaking of bread." That such a scene should attract artistic natures need not be wondered at, and representations of it are extant from the sixth century. A miniature representation is found in a manuscript in the Munich library dating from the ninth century ⟨Illustration 50⟩. The table is conceived as an altar on which are seen the chalice and the paten with the Host. Before the table stands the Saviour with His disciples.

Almost all medieval and modern painters have chosen for representation the moment of the breaking of bread and the astonished recognition of the disciples. Titian, the most famous representative of the Venetian School, has painted a work

Illustration 51: DISCIPLES AT EMMAUS by Titian.

on this subject which contains all the characteristics of the master ⟨Illustration 51⟩. With beauty of composition is associated a magnificence of color which few artists have attained. The treatment of the landscape as evening falls is almost uniquely beautiful, and the contrast between the separate figures shows the master's hand. Sweetness and joy characterize the face of Jesus, while the adoration of the one and the astonishment of the other disciple are singularly impressive.

Illustration 52: DISCIPLES AT EMMAUS by Rembrandt.

Entirely different is the impression made by the picture ⟨Illustration 52⟩ which Rembrandt ⟨1606—1669⟩ painted of the scene at Emmaus. The realism which he makes his constant aim is conspicuous here also, although its effect is softened in happy fashion by the marvellous effects of the light and the coloring. The picture is preserved in the Louvre at Paris. — The true successor of Rembrandt and an artist of great importance, Gertraudt van den Eeckhout of Amsterdam ⟨1621—1674⟩

Illustration 53: DISCIPLES AT EMMAUS
by Gertraudt van den Eeckhoudt.

Illustration 54: DISCIPLES AT EMMAUS by Luti.

was probably influenced by his master in choosing the scene at Emmaus for the not uninteresting picture ⟨Illustration 53⟩ which later found its way to the Schoenlank Gallery.

A highly pleasing picture of the Emmaus disciples is that by Benedict Luti ⟨d. 1724; Illustration 54⟩. In this work the almost excessively sweet face of Jesus stands in the strongest contrast to the rough figures of the disciples.

The picture on this subject ⟨Illustration 55⟩ by the Düsseldorf master, Franz Ittenbach ⟨1818—1879⟩, is well known. The pious devotion, the simplicity of treatment and the careful elaboration of every detail captivate all beholders. This picture has been reproduced with great success as a memorial of First Communion, for which purpose it is singularly adapted in view of the deep religious feeling of its treatment.

We may add here the work of a modern master. Eichstädt ⟨b. 1854⟩ has attained in his picture ⟨Illustration 56⟩ a reflection of light which is perhaps incomparable. Jesus is encompassed with a heavenly gloria, while the disciples sink down before Him in adoration.

* * *

In this place may be mentioned a few pictures which do not fall under any of our categories, but whose artistic value merits notice.

The Florentine painter, Carlo Dolci ⟨1616—1686⟩, painted in glowing colors busts distinguished for the sweet and striking impression they conveyed. These

Illustration 55: DISCIPLES AT EMMAUS by Ittenbach.

qualities are at once the merits and demerits of his Jesus Sacrificing ⟨Illustration 57⟩ which to=day attracts the attention of every visitor to the Dresden Gallery. With His eyes raised to heaven, the Saviour consecrates the bread, which he holds in His left hand, and the chalice which stands on the table before Him.

Illustration 56: DISCIPLES AT EMMAUS by Eichstädt.

A lovely picture of the Eucharistic Saviour has been left us by the Spaniard Juan de Juanes ⟨Illustration 58⟩, whose Last Supper has been mentioned above. The friendly expression on the face of the Saviour at once captivates the beholder. His face is surrounded with a richly decorated nimbus, and while supporting the chalice with the left hand, He raises aloft the Sacred Host with the right, as if He wished to say: "Behold the Lamb of God, who taketh away the sins of the world."

Illustration 57: JESUS BLESSING BREAD AT LAST SUPPER by Carlo Dolci.

Boccardo has given expression to the importance of the Body and Blood of Christ for the Church in an original picture ⟨Illustration 59⟩ which he painted for the Church of St. Andreas in Genoa. Boccardo aimed at realistic representation, and places the Saviour in the middle of his picture holding the Cross and touching His wounds with His right hand. Above the figure of Christ hover the Holy Ghost in the form of a dove, and God the Father, who rests one hand on the world. From this hand extends a scroll on which is written: "Thus have I Loved!"

The blood which streams from Christ's wounds is caught in a chalice. About the Saviour are grouped the Evangelists and Doctors, popes, bishops, abbots, priests, and so on, representing the entire Church. The artist aimed at combining in one picture the feast of Corpus Christi with that of the Precious Blood.

Deeply important for its Eucharistic significance is the picture of the Resurrection of Christ, preserved in the Cathedral of Atri ⟨Illustration 60⟩. The work dates pro-

Illustration 58: CHRIST WITH THE BLESSED SACRAMENT by Juan de Juanes.

bably from the first half of the fifteenth century, but the painter is unknown. The countenance of the Saviour arrests attention, while the faces of the women are of striking sweetness; the praying bishop and the Angel remind one of the figures of Fra Angelico. The picture receives its Eucharistic character from the host and chalice which the Risen Saviour holds in His hands. We immediately recall the words: "Whosoever shall eat My flesh and drink My blood shall have everlasting life, and I shall raise him up on the last day." Some critics see in this picture an exhortation to fulfil one's Easter duty.

IV. The holy Sacrifice.

"From the rising of the sun even to the going down, My name is great among the Gentiles, and in every place there is sacrifice, and there is offered to My name a clean offering: for My name is great among the Gentiles, saith the Lord of hosts." This prophecy of Malachias has been gloriously fulfilled in the unbloody sacrifice

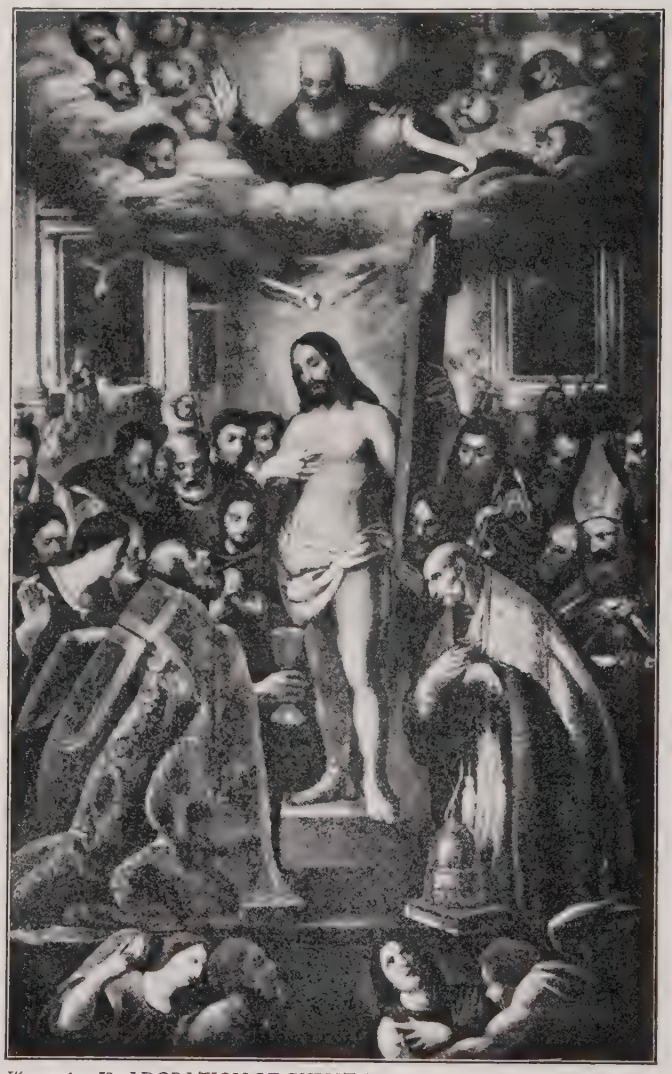


Illustration 59: ADORATION OF CHRIST'S BODY AND BLOOD by Boccardo.

of the New Testament, wich Jesus Christ instituted as a memorial of His passion and death. In this sacrifice is fulfilled Christ's command: "Do this in commemoration of Me."

In the picture ⟨Illustration 61⟩ by Paul Veronese ⟨1525—1588⟩ the Sacrifice of the New Testament is represented high above that of the Old Testament; the former hovers in the heavenly heights, while the latter cowers to the earth. This work shows the artist's predilection for elaborate development and elegance.

The Eucharistic Sacrifice reaches its culmination at the Consecration, when the altar becomes a mystical Calvary. The words "This is My Body" and "This is My Blood" are uttered once more, whereupon Jesus is present on the altar and offers Himself to the Heavenly Father in the separated Species of bread and wine. This changing of the whole substance of the bread and wine into the essence of the Body and Blood of Jesus Christ ⟨transubstantiation⟩ was a favorite subject for allegorical treatment in the Middle Ages. The assertion that these pictures were caricatures is contraverted by the fact that at least the "host mills" existed as early

Illustration 60: THE RESURRECTION ⟨The Cathedral of Atri⟩.

as the first half of the fifteenth century and the mystical wine-press in the Eucharistic sense is merely their counterpart. Famous among this class of works are the painting on glass in the Cathedral of Berne ⟨Illustration 62⟩ and a multitude of other pictures of which all express the same fundamental idea. The divinity of Christ is poured into the mill-hopper in the form of quotations from Holy Writ, and is formed in the mill into hosts. The hosts fall through a tube into a ciborium, usually held by the Fathers of the Church, and are then administered to the faithful. In the picture at Berne the Pope opens the sluice and thus sets the mill in motion. — Just as in this picture we have an allegorical representation of the changing of the essence

of the bread, the changing of the wine is represented symbolically in the mystical wine=press. Usually the pictures show the Saviour standing in a wine=press: His blood mingles with the juice of the grapes and is caught in a chalice. Frequently the Saviour Himself turns the cross=shaped handles of the press, but in the painting in the church at Baralle and in the engraving by Hieronymus Wierix ⟨Illustration 63⟩

Illustration 61: SACRIFICES OF THE OLD AND NEW TESTAMENTS by Paul Veronese.

God the Father performs this function. In the pleasure=gardens of Herrad von Landsberg ⟨1167—1195⟩ we already find a picture of this character. The subject was treated very frequently in the later Middle Ages, and in more recent times by Von Steinle ⟨Illustration 64⟩. In his cartons for the Alt=Lerchenfelder Church in Vienna, which are now preserved in the Imperial and Royal Academy of the Plastic Arts of the same city, Josef von Führich executed a somewhat mystical picture of

Illustration 63: MYSTICAL WINE-PRESS
by Hieronymus Wierix.

Illustration 62: GRINDING OF THE WHEAT FOR THE EUCHARIST ⟨Glass Painting in the Berne Cathedral⟩.

Illustration 64: MYSTICAL WINE-PRESS
by Steinle.

Illustration 65½: THE HOLY SACRIFICE by Führich.

of the Holy Sacrifice ⟨Illustration 65⟩. An angel holds the chalice with the Sacred Host, while representatives of the secular and religious powers surround the altar.

A magnificently conceived picture of the Mass in its connection with the Church Triumphant, Militant, and Suffering, was painted by the Tyrolese master, Fr. Plattner ⟨Illustration 66⟩, for the chapel in the seminary at Würzburg. P. Leo Fischer has described this picture as follows: "Above all is enthroned the Heavenly Father, who looks down benignly on the sacrifice of atonement. With His right hand He motions towards the Angel of Peace, who carries a twig of palm, while with the left hand He seems to restrain the Angel of Justice, who holds in readiness the sword and scales for the execution of divine justice. The Eternal Son stands on the clouds before the Father, wearing the priestly stole and alb, with a crown on His head, and with His arms outstretched in token of self-immolation. Above Christ hovers the Holy Ghost, to the right of the Saviour kneels Mary, and to His left the Archangel Michael, who, in the words of the Church, carries aloft the sacrificial gifts "to the

Illustration 66: THE MASS by Plattner.

Illustration 67: THE VISION OF POPE GREGORY THE GREAT.

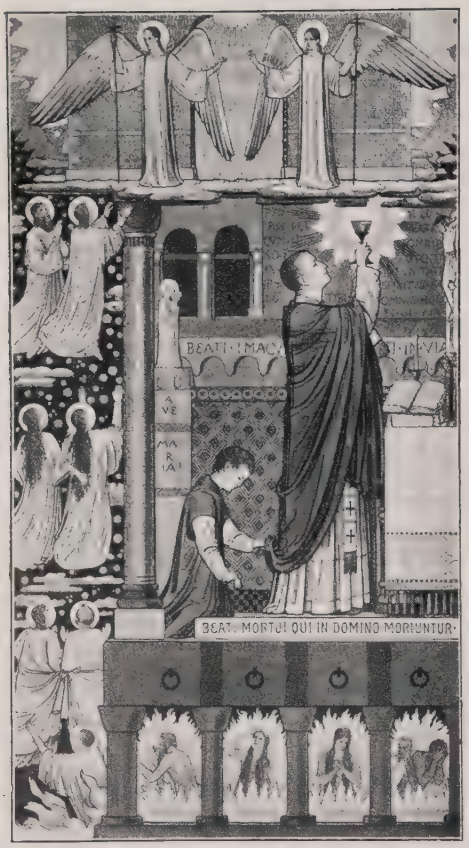


Illustration 68: REQUIEM MASS. Beuron School.

altar on high, in the sight of the Divine Majesty." This group is surrounded by a choir, in which, sitting on golden seats, are seen the saints mentioned in the Canon — on the right Peter, Paul, and John, and on the left Abel, Abraham, and Melchisedech, all assisting at the heavenly service. On each side above this choir two angels sing the "Sanctus," while a host of Cherubim, arranged in a semicircle, continue this song of praise.

Further below the Church Militant is assembled. The scene is a temple with seven pillars: 'Wisdom hath built herself a house, she hath hewed her out seven columns.' Between the columns are seen angel forms bearing the symbols of the Seven Sacraments. In the middle of this space is an altar with an extensive substructure: wisdom mingled her wine and set forth her table."

Before this altar stands the Vicegerent of Christ on earth, raising aloft the chalice. To his right are seen the clergy, represented by a cardinal, a bishop, an abbot, and a deacon. To the left of the altar the laity are seen crowding, the Emperor in his regalia as the head of civic life in the Christian state, Dante as the leader of poetry, Joseph von Görres and Plattner himself as the representatives of science and art, and behind them the faithful of different estates.

The connection of the other groups with the lowest group in the picture, the Church Suffering, is represented by a monk, who kneels on the steps of the altar and prays for the suffering souls. The poor souls are shown in a crypt, some of them are clad in robes of mourning and praying for grace, while one soul, liberated through the efficacy of the Eucharistic sacrifice, is being conducted away by its Guardian Angel.

A very popular subject of the medieval artists was the Mass of Pope Gregory ⟨Illustration 67⟩, which was taken as a proof of the real transubstantiation that takes place in the Mass. Historians have not been able to establish with certainty whether this incident really occurred in the life of Pope Gregory I. or what were the circumstances connected with it. The tradition arose most probably from an apparition of the Saviour during a Mass which the Saint said on Mount Cœlius. According to others the tradition grew out of a miraculous apparition of Our Lord to convince a doubting person of His real presence. Most of these pictures represent the moment of the Consecration, and Christ is seen as the Man of Sorrows with bleeding wounds, standing in the sarcophagus, or nailed to the Cross. In many instances angels hold the instruments of the Passion. The Pope and his retinue kneel in attitudes of astonishment and reverence.

The famous Beuron School ⟨Illustration 68⟩ has left us a picture of the Mass as a sacrifice of atonement for the Souls in Purgatory. In this the ecclesiastical

and strictly hieratical tendencies of the School find clear expression. While this School may have been influenced by the royal graves on the Nile, and many may desire less prominence given to the hieratical pictures, all must admit that the works of this School are based on the most ideal principles, and may rightly be called theological works of art. Entrusted as Benedictines with the motto of the Patriarch of Western Monasticism: "Before everything, the service of the Most High," they carried their motto with them into art, and with fine taste and understanding labored for its realization.

Raffael's famous picture, "The Mass of Bolsena" ⟨Illustration 69⟩ also has for its object a wonderful occurrence in proof of the doctrine of transubstantiation. In 1263 a priest going on a pilgrimage to Rome came to Bolsena, and, while troubled with doubts, there celebrated Mass on the Altar of St. Christina. He implored the

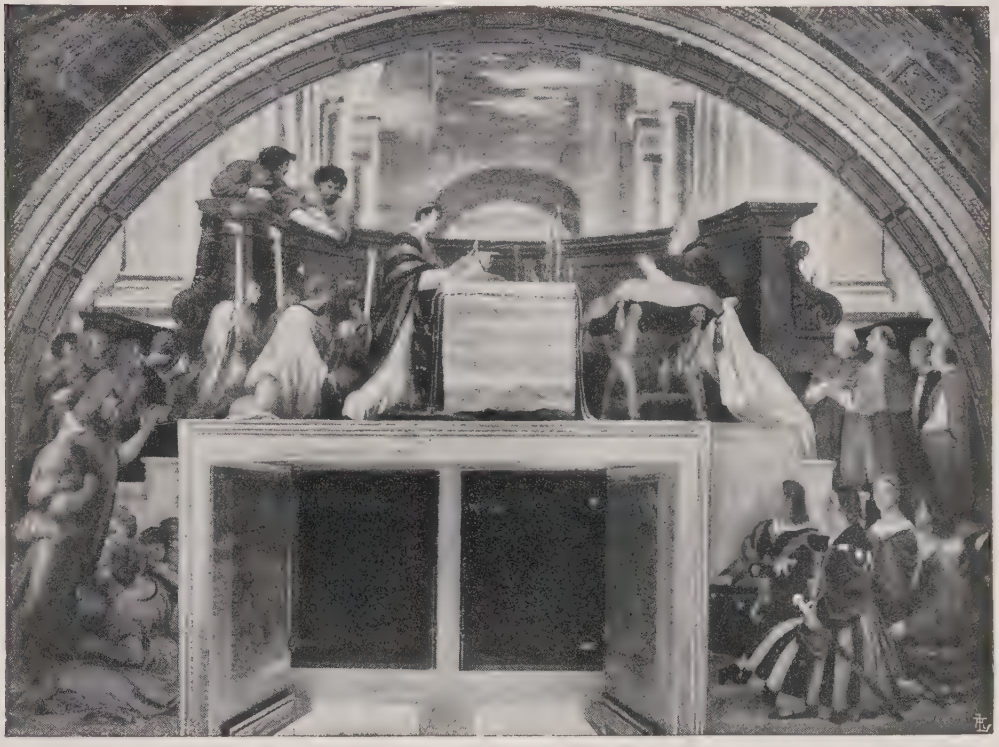


Illustration 69: THE MIRACLE OF BOLSENA, by Raffael.

Lord for a strengthening of his faith, and behold, after the Consecration, Blood began to flow from the Sacred Host. In his amazement the priest caught the drops of Blood on the corporal, where they were changed into the unmistakable form of a Host. The priest wished to conceal what had happened, but soon the miracle became known. The corporal is to-day preserved in the Cathedral of Orvieto. Pope Urban V., who then held court at Orvieto, was moved by this occurrence to introduce the Feast of Corpus Christi throughout the Church. In the middle of the upper part of Raffael's picture we see an altar, on one side of which is the priest and on the other Pope Julius II., who gave the artist the commission for the picture. To the right and left are the faithful, the bearers of the Pope's litter, and some cardinals. The various expressions on the different personages are worthy of

attention. The priest is deeply moved but not bewildered, the pope and cardinals show deep emotion, while the faithful reflect enthusiasm and amazement. The picture dates from the year 1512, and is one of the last works of the great Umbrian master.

V. Holy Communion.

"I am the living bread which came down from heaven. He that eateth My flesh and drinketh My blood, abideth in Me and I in him." Thus spoke the Messias in the synagogue at Capharnaum, and in the Cenacle He gave us that Heavenly

Illustration 70: THE EUCHARISTIC CHRIST by J. Toorop.

Bread which makes possible the miraculous union between God and man. The first Holy Communion at the Last Supper has been followed by innumerable others, and the more flourishing the religious life of a community, the more frequent is the reception of the Bread of Life.

There is a vast number of pictures which represent this subject from the liturgical standpoint, but as they have no unusual artistic value, they may be passed over unnoticed. This, however, seems to be the proper place for the insertion of the symbolical picture, "Christus Eucharisticus" ⟨Illustration 70⟩, painted by the

Dutch convert and painter, J. Toorop. In 1905, at the age of forty seven, Toorop entered the Catholic Church. As seen from his works, which are creating an ever greater interest, he found in the divinity of Jesus, and especially in His presence in the Blessed Sacrament of the Altar, new light and strength, not alone for his life, but also for his art. His "Christus Eucharisticus" seems to convey that Christ

Illustration 71: LAST COMMUNION OF ST. JEROME by Domenichino.

says to every man: "Come to Me, this is My Body, this is My Blood," and that it is well for man to obey this call. The symbolical figure of Christ is meant to represent the Saviour as the giver of Himself for the nourishment of souls and as the source of virtue and happiness. This has the artist himself learned, and therefore he tries by his art to lead others to Jesus, as he has done in the case of the children who surround the Saviour.

* * *

Illustration 72: LAST COMMUNION OF ST. BENEDICT by Settegast.

Illustration 73: RUDOLPH OF HABSBURG by Rubens.

In an extraordinary number of instances has the Last Communion, usually known as the Viaticum, furnished a subject for artistic genius, whether the moment of receiving the Viaticum or the "sick call," preferred by the modern masters, be chosen for representation. We single out a few from this category, since it is impossible to mention all.

Domenichino's famous picture, the "Last Communion of St. Jerome" ⟨Illustration 71⟩, is still preserved in the Vatican. This Bolognese master ⟨1581—1641⟩ took

Illustration 74: ST. CHARLES BORROMEO by Mignard.

as prototype for his painting a picture by A. Carracci, which however he so far surpassed that Poussin regarded his work as the acme of painting. When the work was temporarily lodged in the Louvre at Paris at the beginning of the last century, it valued at half a million francs. While these estimates may be somewhat exaggerated, the painting is undoubtedly of wonderful artistic value. St. Ephrem brings the Viaticum to the aged Saint, while St. Paula kisses his hand. The background is an open pillared hall of elegant architecture. The whole conception is magnificent and natural, and the composition lifelike.

A homely restfulness and a perceptible peace pervades the picture by Settegast ⟨1813 — 1890⟩, which represents the reception of the Viaticum by St. Benedict ⟨Illustration 72⟩. The life of the Saint, which had been nourished by his ardent love of God, is drawing to an end. He wishes to spend his last moments where

Illustration 75: CARRYING THE VIATICUM by Steinle.

he had always tarried most gladly, in the house of the Lord. With the help of his companions, he drags his worn-out body to the church to receive there the visit of the bride of his soul. Holy peace streams from the countenance of the dying

father, and in his eyes shines his yearning for Jesus, who is to be his nourishment on the great journey to eternity. His monks, clad in their flowing habits, are deeply grieved and can scarcely restrain their emotion; and yet they are resigned, for they are beholding the death of a man to whom the words of Holy Writ apply: "Precious in the eyes of the Lord is the death of His saints."

The administration of the Viaticum is among the most consoling duties of the priest; since what could be more inspiring than to be able to render assistance to one's fellow-man in the final battle of life? In the case of infectious diseases, however,

Illustration 76: CARRYING THE VIATICUM by Lüben.

this duty may demand a heroic sacrifice, which, as is universally recognized, the Catholic priest does not refuse. Thus, we know that during the famine and pestilence which raged in Milan in 1576, St. Charles Borromeo not only spent a great portion of his fortune in erecting hospitals, but, after even the magistrate had fled, sought out the plague-stricken poor, consoled them, and he, their archbishop, administered to them the Sacraments with his own hands. N. Mignard ⟨1606—1668⟩ and many other painters have perpetuated on canvas this unselfish devotion ⟨Illustration 74⟩.

Illustration 77: CARRYING THE VIATICUM ON BOARD A SHIP by Martinez.

After the prince of the Church, we may fitly mention the incident from the life of Rudolph of Hapsburg ⟨Illustration 73⟩, which Schiller's ballad has made universally known. The Emperor gives his own horse to a priest who is on his way to a dying man, so as to cross a raging torrent and arrive in time.

"Sir Count, I seek a dying man,
Soul-hungering for the heavenly Fare,
The bridge that once its safety gave,
Rent by the anger of the wave,
Drifts down the tide below.
Yet barefoot now, I will not fear
⟨The soul that seeks its God, to cheer⟩
Through the wild wave to go.
He gave that priest the knightly steed,
He reached that priest the lordly reins,
That he might serve the sick man's need,
Nor slight the task that Heaven ordains." [1]

This act of faith and veneration towards the Blessed Eucharist is depicted by Rubens in the painting now preserved in Madrid. It belongs to the best of this master's paintings from modern history, and its restful and soft execution is very attractive.

There is something heart-gripping about every sick-call. Another weary human child has lain down to take his eternal sleep. The priest hurries to bring him the pledge of eternal resurrection. Wearing the priestly vestments, he carries the Blessed

[1] This translation is by Bulwer Lutton, published by Harper, New York, in 1844. The second line contains the ⟨to the present writer⟩ extraordinary phrase "heavenly fair." I have had no hesitation in making the change as above. The German is "Himmelskost" ⟨Heavenly Food⟩.

Sacrament through the streets and the lanes; before him walks a man with a light in his hand, and a little bell is sounded which warns men that a neighbor of theirs lies on the threshold of death and is receiving for the last time the visit of his God. Every sick-call is a silent exhortation but it is also a consolation for the restless heart. Steinle ⟨Illustration 75⟩ and Lüben ⟨d. 1837; Illustration 76⟩ treat the priest's journey to the sick in somewhat similar fashion; Martinez ⟨Illustration 77⟩ shows us

Illustration 78: MIRACULOUS COMMUNION OF ST. STANISLAUS.

the Saviour being carried on board a ship to prepare some one for his last voyage

From very early times St. Barbara has been implored to secure for Christians through God's mercy, the grace of receiving the Last Sacraments. This practice has been especially popular since 1448, when a certain pious and rich man, named Heinrich Stock, was severely injured at a fire in Gorkum. In his need he turned to St. Barbara, praying that he might survive until he should receive the Last Sacraments. His prayers were heard, although his burns were of an awful nature.

The incident in the life of St. Stanislaus Kostka is well known. When seriously ill at Vienna and vainly desiring the Last Sacraments, he prayed to St. Barbara, and she appeared to him, accompanied by a host of angels, one of whom administered Communion to the sick Saint. The Church commemorates this miracle in the Saint's Collect, where she prays: "He has merited to be fed with the Heavenly Bread at the hand of an Angel." The room in which this wonderful incident took place was changed into a chapel, whose altar-piece ⟨Illustration 78⟩ represents the incident.

Our picture of St. Barbara ⟨Illustration 79⟩ is by Holbein the Elder ⟨1460—1524⟩, and is, according to P. Kuhn, one of the most beautiful figures which German art has produced. The picture is found on one of the wings of the Altar of St. Sebastian, which was finished about 1516, and which in its entire execution, shows the artist at the height of his power. St. Barbara is an enchanting, idealized womenly figure, executed in the spirit of the artist's Italian contemporaries.

Illustration 79: .ST BARBARA by Holbein the Elder.

VI. The Blessed Eucharist and The Saints.

The Blessed Eucharist is the focus of our religion, the pivot of our faith. The closer our association with the Blessed Eucharist is, the closer also our association with God; the more ardent our veneration for the Blessed Sacrament, the greater our holiness. Who has ever realized this better than the Mother of God? Who has ever penetrated deeper into this Sacred Mystery than she? The most absorbing love and the most ardent devotion led her to her Divine Son concealed under the

Illustration 80: OUR LADY OF THE BLESSED SACRAMENT by Ingres.

form of bread, and only her reception of Him made endurable her days on earth after His ascension. We may thus without extravagance venerate her as "Our Lady of the Blessed Sacrament," a title which has been approved by our Holy Father, Pope Pius X. In Mary we behold our most exalted model for the veneration and adoration of the great Mystery of Love.

J. A. Dominic Ingres ⟨1780—1867⟩, a French painter of the Classical School, has incorporated this idea in his charming picture ⟨Illustration 80⟩. On an altar stands a golden chalice, above which a Host is suspended in the air. Before the altar stands the Immaculate Virgin, on whose face are imprinted the deepest devotion, concentration, and love. With justice has a critic declared: "One cannot regard the Mother of God, with her pure, restful, and happy countenance, without feeling impelled to fall down and join in her adoration."

Franz Müller, of the Nazarite School, has painted a most attractive picture of the Blessed Mother receiving Communion from the Beloved Disciple ⟨Illustration 81⟩.

Especially conspicuous for their veneration of the Blessed Sacrament were the great Fathers of the Church, who not alone found strength and peace of soul in Christ in the Blessed Sacrament, but also stood forth as defenders of this august mystery, and strengthened Christian faith in it by their writings. Abraham Bloemaert ⟨1564—1651⟩, the Netherland painter who stood at the head of the Utrecht School from 1595, has represented in one picture the four Church Fathers, Augustine,

Illustration 81: OUR LADY RECEIVING COMMUNION FROM SAINT JOHN by Müller.

Jerome, Ambrose and Gregory before the monstrance. This painting was formerly found in the Church of St. Martin in Cologne, but may now be seen in St. Paul's in the same city. We here reproduce ⟨Illustration 82⟩ an engraving of this picture, made by the artist's son, Cornelius, in 1629. The altar-piece represents the Last Supper, but the place which Our Saviour should occupy is concealed by the monstrance with the Sacred Host standing on the altar. St. Augustine points towards the Monstrance, as if to say: "Behold the true Lamb of God!" The other Fathers seem engaged in an earnest theological disputation. Above the altar hover two

angels bearing an open volume, on the pages of which are read some of the passages relating to the Blessed Eucharist. Above all the Holy Ghost is seen in the form of a dove.

It is natural to suppose that Bloemaert's picture was suggested by Rubens painting, known as "The Defenders of the Blessed Eucharist" (Illustration 83). In this picture

Illustration 82: FOUR GREAT DOCTORS OF THE LATIN CHURCH AND THE BLESSED EUCHARIST by Bloemaert.

we see, in addition to the Church Fathers, those Saints who may be reckoned the special Apostles of the Blessed Sacrament — namely, Sts. Clara, Thomas, and Norbert.

The famous Doctor, St. Thomas, rightly esteemed one of the greatest of Christian thinkers, was commissioned by Pope Urban IV. to compose the prayers and hymns for the Mass and Office of the newly instituted feast of Corpus Christi.

In these compositions a depth of dogmatic instructions is combined with such grace of language that the Saint has been styled the Singer of the Blessed Eucharist. Such was the character under which Edward von Steinle ⟨1810—1886⟩ conceived the Saint and, in examining this picture ⟨Illustration 84⟩, one might fancy Aquinas singing under divine inspiration:

Of the glorious Body telling,
O my tongue, Its mystery sing;
And the Blood, all price excelling,
Which for this world's ransoming
In a noble womb once dwelling
He shed forth, the Gentiles' King.

A contemporary of the Angelical Doctor was St. Clare, sister of St. Francis of Assisi. St. Clare entertained the most ardent love for the Blessed Sacrament,

Illustration 83: THE CHAMPIONS OF THE BLESSED EUCHARIST by Rubens.

and spent many hours daily in adoration and meditation before the Tabernacle. It was to her Heavenly Spouse that she hurried when the Saracens, who were extending their wars to Italy, stormed her convent. Tradition relates how, while praying before the ciborium, she heard a child's voice promising certain help. This moment has been represented with artistic freedom in a picture ⟨Illustration 85⟩ produced by the School of the Nuremberg master, Michael Wohlgemut ⟨1434—1519⟩. In her great need St. Clare took the Blessed Sacrament and boldly confronted the Saracens, who fled in wild flight.

Germany also has had among its Saints a special champion of the God-Man in the Blessed Eucharist. In the twelfth century, a heretic, named Tanchelm, spread

false doctrines concerning the Blessed Eucharist, and won many followers especially in the city of Antwerp. In 1214 Bishop Burchard of Cambray summoned St. Norbert ⟨born at Xanten and afterwards Archbishop of Magdeburg⟩ to preach against the heresy. As St. Norbert had founded the Premonstratensian Order a few years before, St. Michael's Church in Antwerp was entrusted to him and his fellow religious, and thence he proceeded with tireless zeal to win back the misguided people, and to promote the veneration of the Blessed Eucharist. A highly pleasing picture of the Saint is possessed by the Abbey of Tongerloo ⟨Illustration 86⟩.

Like St. Clare of the Second Order of St. Francis, St. Anthony of the First Order ⟨Illustration 87⟩ was a most ardent lover and champion of the Blessed Eucharist. Luke Wadding, the chronicler, records an incident from the year 1225, which was a favorite subject for medieval artists, including Botticelli and others. The Saint was preaching at Toulouse, France ⟨or according to others, at Bourges⟩, on the real presence of Jesus Christ in the Blessed Sacrament, which was denied by many of his hearers. It seemed as if the gifted Saint had already cleared away all doubts, when one of his hearers said: "Let us lay aside proofs for a time and come to facts. If you can prove to me your doctrine by a miracle, I shall forswear my heresy and accept the doctrine of Faith." "I accept the challenge," replied St. Anthony, confident of God's power and mercy.

Illustration 84: ST. THOMAS COMPOSING THE OFFICE OF CORPUS-CHRISTI
by Steinle.

"For three days," said his opponent, "I shall give no food to my mule. I shall then lead him back here, and, if despite his hunger he shall turn aside from his food and kneel before what you name the Sacrament, I shall believe and adore." On the appointed day the public square was filled by a great crowd, and thither came the heretic with his starving mule and accompanied by his sympathizers. St. Anthony first celebrated Mass, and then, holding the Host in his Hand, made his way through the multitude which surrounded the mule. Hay was then thrown before the beast, which was just throwing itself upon it when St. Anthony called: "In the name of thy Creator, whom I, despite my unworthiness, here hold actually present in my hands, I command thee to kneel down at once humbly before Him." And lo! the irrational beast obediently lowers its head and casts itself on its knees. This miracle produced great rejoicing among the Catholics, and amazement among the beast's owner and his sympathizers, many of whom returned with him into the bosom of the Church.

Illustration 85: ST. CLARE.

Among all the Saints who were especially conspicuous for their loving veneration of the Blessed Eucharist, scarcely any is dearer or better known to the Christian people than St. Aloysius Gonzaga. The pious practice of the Aloysian Sundays, as they are called, is spreading constantly among the faithful, and bearing rich fruit among young people. Every Sunday, as is well known, the Saint approached the Holy Table — a practice which he is believed to have first cultivated on the advice of St. Charles Borromeo ⟨then Bishop of Milan⟩, from whom Aloysius also received First Communion. In the Acts relating to the beatification of the Saint, his old servant Clement Ghisani testified as follows: "When Blessed Charles Borromeo came hither ⟨to Castiglione⟩ in the capacity of Visitor, he instructed him how to receive the Blessed Sacrament of the Altar and gave him First Communion with his own hand." This solemn moment has been represented by De Cairo in an oil-painting for the Aloysius Altar of the Jesuit Church in Milan ⟨Illustration 88⟩. Later artists — for example Hermesdorf, Busch, and others — have also painted beautiful pictures of the First Communion of St. Aloysius.

So great is the number of Saints who have been ardent lovers of the Blessed Eucharist, and whose marvellous experiences have afforded rich and most varied material for artists, that we are compelled to give up all thought of completeness, and limit ourselves to some notice of that Saint whom Pope Leo XIII. appointed the Patron of all Eucharistic Societies. This is St. Paschal Baylon, on whose feast the Church prays: "O God, who didst adorn Thy blessed Confessor Baylon with a wonderful love for the Sacred Mysteries of Thy Body and Blood: graciously grant us that we may be worthy to receive that strength of spirit which he obtained from this Heavenly Banquet." Born in 1542 at Torre-Hermosa in Spain, he made the church his favorite resort from his early youth. As a shepherd boy, he sought to show, at least from a distance, his adoration

Illustration 86: ST. NORBERT.

and love for the Blessed Sacrament at the ringig of the bell at the Consecration, and for this piety he was rewarded by seeing an angel hover in the clouds bearing the Blessed Sacrament in the Monstrance. In his picture ⟨Illustration 89⟩, H. Commans, the historical painter, transfers this incident to the period when Paschal had already joined the Order of St. Francis. A monastery stands in the background, while in front kneels the Saint, his face reflecting at once amazement, love, and

Illustration 87: THE MIRACLE OF ST. ANTHONY.

adoration. The whole picture is impressed with the splendor of the heavenly vision, and one feels impelled to pray with the Saint.

VII. Lauda Sion!

Praise high thy Saviour, Sion, praise,
With hymns of joy and holy lays,
Thy Guide and Shepherd true.
Dare all thou canst, yea, take thy fill
Of praise and adoration, still
Thou fail'st to reach His due.

Christian art has added its voice to poetry in giving expression to this hymn in praise of the Divine Love, and has not only placed itself at the service of the Blessed Eucharist, but has also created its masterpieces through and for the Sacrament of the Altar. The artists have not contented themselves with reproducing with their brushes the ritual form or historical origin of the Blessed Sacrament, but have given their artistic imaginations free rein in allegorical and symbolical representations in honor of the Blessed Eucharist. We do not here refer to such universally known symbols as the Pelican, the Lamb and others, but to allegorical masterpieces which art has erected by combining an almost overwhelming imaginativeness with magnificence of conception and an astounding wealth of coloring.

Illustration 88: ST. CHARLES BORROMEO GIVING COMMUNION TO ST. ALOYSIUS by de Cairo.

Who has not heard of the "Disputa" of Raffael (1483—1520; see frontispiece) in the Stanza della Segnatura in the Vatican? This painting has been most fitly named "The Triumph of the Blessed Eucharist". In the upper portion, surrounded by Cherubim and Seraphim, God the Father is represented in all His glory, blessing the world which He holds in His hand. Between Him and the Holy Ghost, who hovers in the clouds in the form of a dove, we see Jesus Christ, around whom are grouped His Blessed Mother, St. John the Baptist, the Patriarchs and Prophets, the Evangelists and Martyrs. The middle of the lower portion of the picture is occupied by the Blessed Sacrament exposed in the monstrance on the Altar. Popes, bishops, famous saints and scholars surround the altar, all united in their faith in the real presence of the God-Man. The majority are historical personages: besides the great Church Fathers, we see Peter Lombard, St. Thomas, and also Bramante

and Dante. Heaven and earth, sanctity and wisdom, all join in the inspired hymn to the Saviour concealed in the Blessed Eucharist.

In another form, but also representing the conquering might of the Blessed Sacrament, are the three allegorical pictures which Rubens ⟨1577—1640⟩ painted to serve as sketches for the tapestries presented to the Clarissae in Madrid by the Infanta Isabella. All three pictures are richly executed, but their significance is not very clear: two of them may refer to paganism, the one representing "The Eucharist as the Conqueror of Heathen Unbelief" ⟨Illustration 91⟩, and the other "The Eucharist as the Destroyer of Pagan Sacrifice" ⟨Illustration 92⟩. In the first picture Religion stands in a car drawn by two angels, carrying in her hand, as her strength and power, the chalice with the Host, while Paganism ⟨represented in the persons of Socrates, Archimedes and Nero⟩ follows bowed and confused with shame. The second picture ⟨Illustration 92⟩ shows an angel hovering in the air and holding the Chalice and Host, the true Sacrifice, while the idolatrous priests are filled with fear and anxiety. The light streaming from the Host and the darkness encompassing the heathen sacrifices, impress forcibly upon the onlooker the great difference between the two oblations. The third picture is supposed to represent "The Triumph of the Eucharist over Ignorance and Infatuation" ⟨Illustration 90⟩. The personified Church sits on a triumphal car with the Monstrance in her hand. Heavenly spirits guide the fiery horses under the car, which crushes ignorance and infatuation beneath its wheels. All the pictures are surrounded by Baroque architecture with Bernine pillars.

Illustration 89: ST. PASCHAL BAYLON
by Commans.

In his execution of the picture "Lauda Sion" ⟨Illustration 93⟩ Commans of the Nazarite School reminds one of Raffael. In the middle, under the tabernacle, stands the Monstrance; to the right kneels St. Thomas, the poet of the Blessed Eucharist, and to the left St. Juliana of Liège, God's instrument for the institution of the feast of Corpus Christi. The majestic figure of the Redeemer is enthroned in the clouds, surrounded by a host of rejoicing angels. A contemplative peace rests upon the whole beautiful picture, and the general impression made by the coloring is eminently pleasing.

Professor Cisterna, who executed the frescoes for the Basilica at Lourdes, has painted a fresco representing "The Apotheosis of the Blessed Eucharist" ⟨Illustration 94⟩ for the lately completed Church of Corpus Christi in Milan. The whole picture is based on the idea of the Last Supper. Besides the ancient Christian symbols — the hand, the dove, and the Alpha and Omega — the Blessed Trinity is represented.

Illustr. 90: TRIUMPH OF THE BLESSED EUCHARIST OVER IGNORANCE AND INFATUATION by Rubens.

The figure of Our Saviour hovers over the altar, on which are the Sacred Species emitting rays of supernatural light. Beside Jesus — whose representation is intended to remind us that the God-Man of the Eucharist will be also our Judge — stand Melchisedech and Elias as representatives of the Old Testament. The Apostles approach in adoring devotion to receive the Heavenly Bread, except that the gloomy form of Judas slinks away to the right. A wall, behind which is given a glimpes of Jerusalem, forms a setting for the picture.

The glorification of the Eucharistic Heart of Jesus was chosen by the devout religious and painter, Schmalzl (b. 1850), as the subject of the picture intended as a ceiling painting and here reproduced (Illustration 95) for the first time. The upper part of this pleasing work reminds us of Our Saviour's sorrow for the many indignities offered Him in the Blessed Sacrament. Separate angels carry the various instruments of the Passion, with which the divine Heart was wounded. This picture is intended as an exhortation to the Christians of every rank

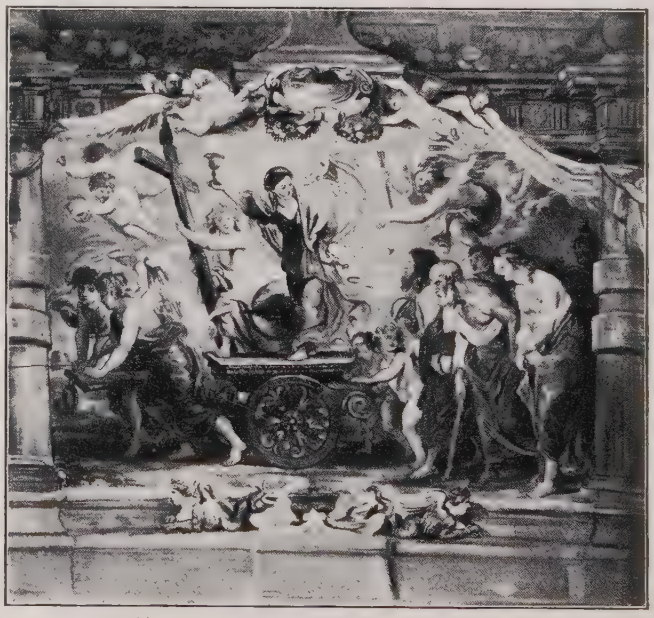


Illustration 91: THE EUCHARIST AS THE CONQUEROR OF HEATHEN UNBELIEF by Rubens.

Illustration 92: THE EUCHARIST AS THE DESTROYER OF PAGAN SACRIFICE
by Rubens.

and country to repair and make satisfaction for these indignities by the zealous veneration of the Blessed Eucharist. In the lower portion of the picture, the fulfilment of this exhortation to-day is given forceful expression. The Holy Father urges all to show reverence to the Eucharistic Heart of Jesus, and the faithful crowd thither from all sides; priests and laymen, the regulars of both sexes, ecclesiastical dignitaries and homely men of the populace, knights and burgesses, scholars and artists, representatives of industries and agriculture, all sexes and ages, people from the East and the West, all obey the call of Christ's Vicegerent, and throng to the altar, fired with the idea: "Blessed be the Eucharistic Heart of Jesus."

Illustration 93: LAUDA SION by Commans.

The feast of Corpus Christi is the most glorious development in the external veneration of the Eucharist. Rightly has one author declared: "The Feast of Corpus Christi is the feast of the King of heaven and earth, it is truly a triumph and a feast of homage. In the middle of the innumerable processions of His joyous servants, the glorified Redeemer advances, receives enraptured homage on thousands of altars (Illustration 96), and

Illustration 94: APOTHEOSIS OF THE BLESSED EUCHARIST by Professor Cisterna.

pours out His rich blessings of grace over every corner of the world which devoutly and patiently awaits His coming . . . It is a day of joy and of song; one might think that the walls of this great world-city of ours have been miraculously levelled by our faith, and men and angels alike join in the glorious rendering of the Lauda Sion. Again, voices are raised in honor of the Church, since the whole world rings with the jubilant voices of the redeemed faithful, who accompany their Saviour about the walls of His own impregnable Sion."

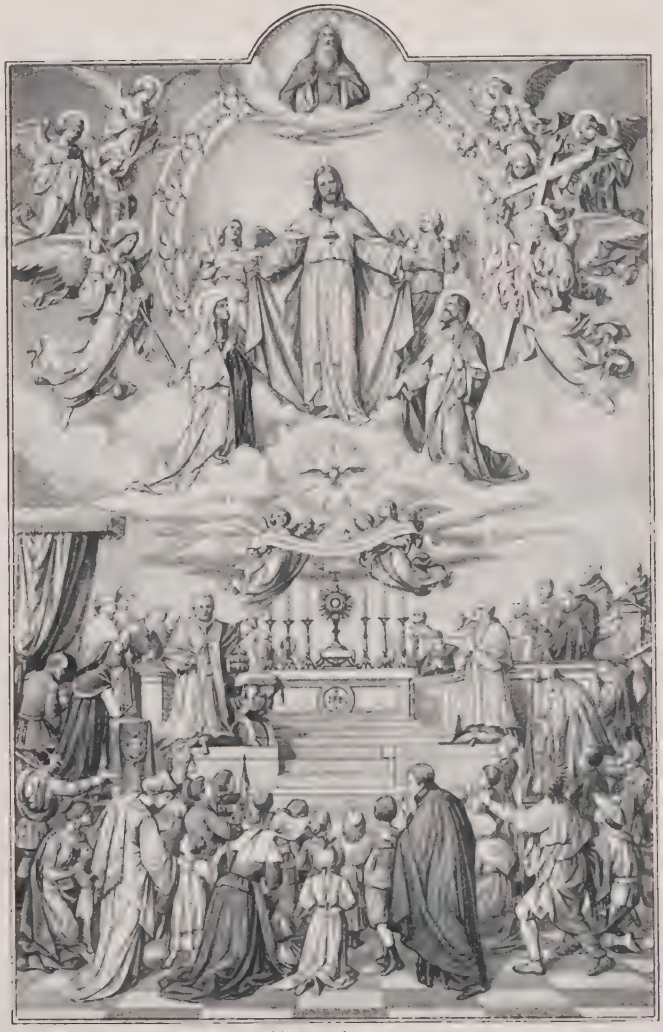


Illustration 95: THE ADORATION OF THE EUCHARIST by Schmalzl.

In country and town Catholics strive on this day to prepare all that is best and most beautiful for their Redeemer. In all countries and among all nations there is a glorious rivalry to make this feast of homage an imposing declaration of our holy faith. But the most magnificent processions of history have been those which form the glorious climax to the International Eucharistic Congresses. Who has not heard of the grand solemnities at London, Cologne, Montreal, Madrid, and Vienna? "These processions are," as Professor Meyers said at Cologne, "a revelation of the intimate bond between religion and art, which is such as the keenest imagination can scarcely conceive."

Illustration 96: CORPUS CHRISTI PROCESSION by Mas y Fondevilla.

We Catholics are to-day a living testimony of the truth of the doctrine of the Blessed Eucharist, and these Congresses are an excellent means of fostering and spreading our love and veneration for the august Sacrament. Nor shall Christian art be the least gainer from these Congresses, since the theme, "The Eucharist and Art," has for many years received constant attention at these international gatherings. May art penetrate ever more deeply into this exalted mystery, and may its achievements be ever greater in doing honor to the hidden Saviour and in edifying mankind.

* * *

We cannot more fitly close our short survey of the productions of art in honor of the Blessed Sacrament than by reproducing Führich's picture on "The Union of the Arts in Honor of the Eucharistic Son of God," ⟨Illustration 97⟩. How gloriously has the artist grouped the arts together, and expressed their work and activities in the realization of this glorious idea! It is an engrossing symphony, which might be summed up in one sentence: "All that is best and most beautiful in us belongs to Christ, who graciously and lovingly looks down upon us from the monstrance." All the arts seem to voice together the hymn of praise:

Sweet Sacrament! we Thee adore!
Oh, make us love Thee more and more!

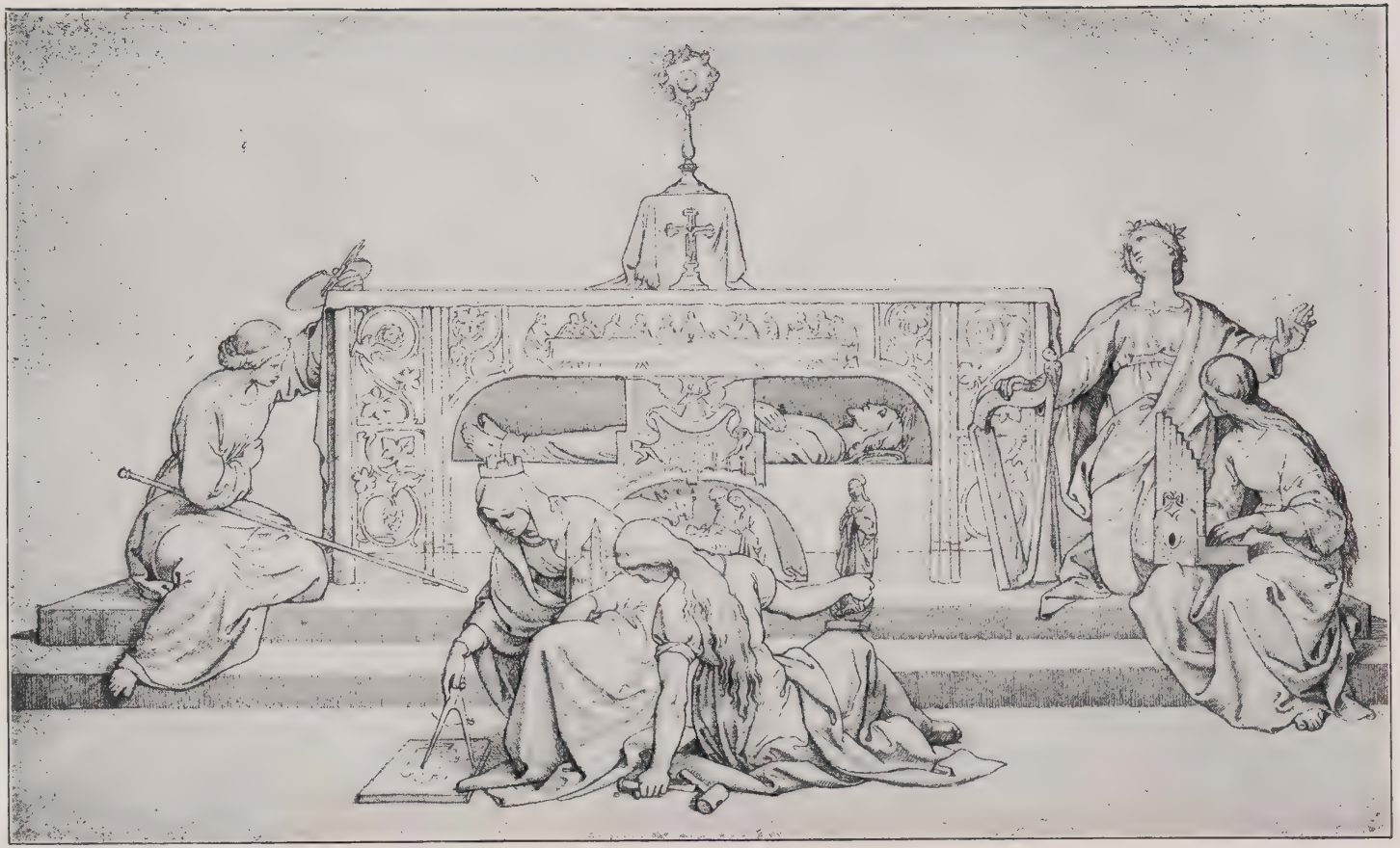
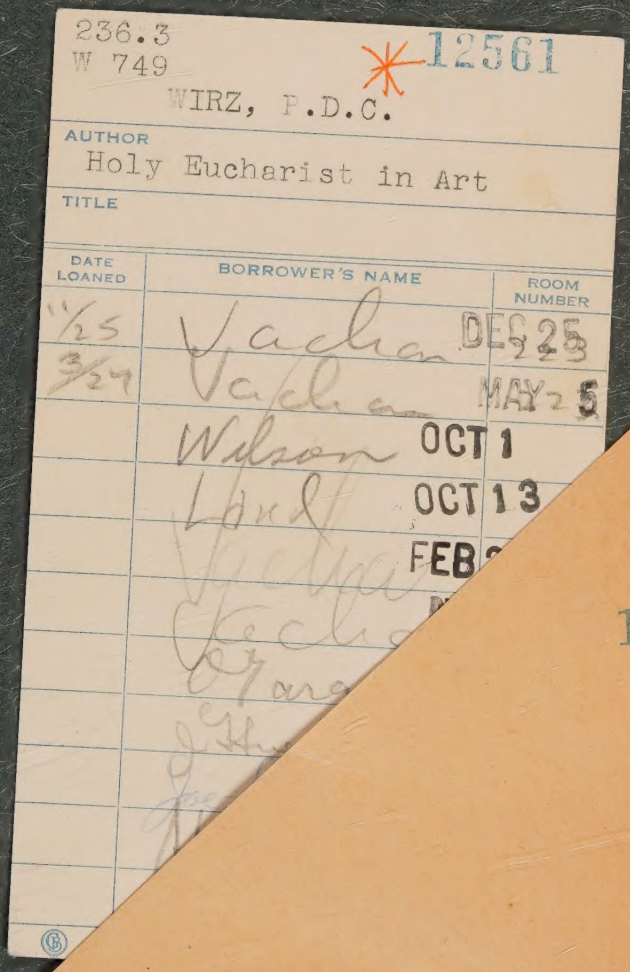


Illustration 97: THE ARTS UNITE IN HONORING THE EUCHARIST by Führich.

Printed by B. Kühlen, M.Gladbach.


236.3
W 749
12561
WIRZ, P.D.C.
AUTHOR
Holy Eucharist in Art
TITLE
DATE LOANED
BORROWER'S NAME
ROOM NUMBER
DEC 25
MAY 2 5
OCT 1
OCT 13
12561